

Gala Special Issue

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# NEW YORK

# Fall

# 84

# Preview



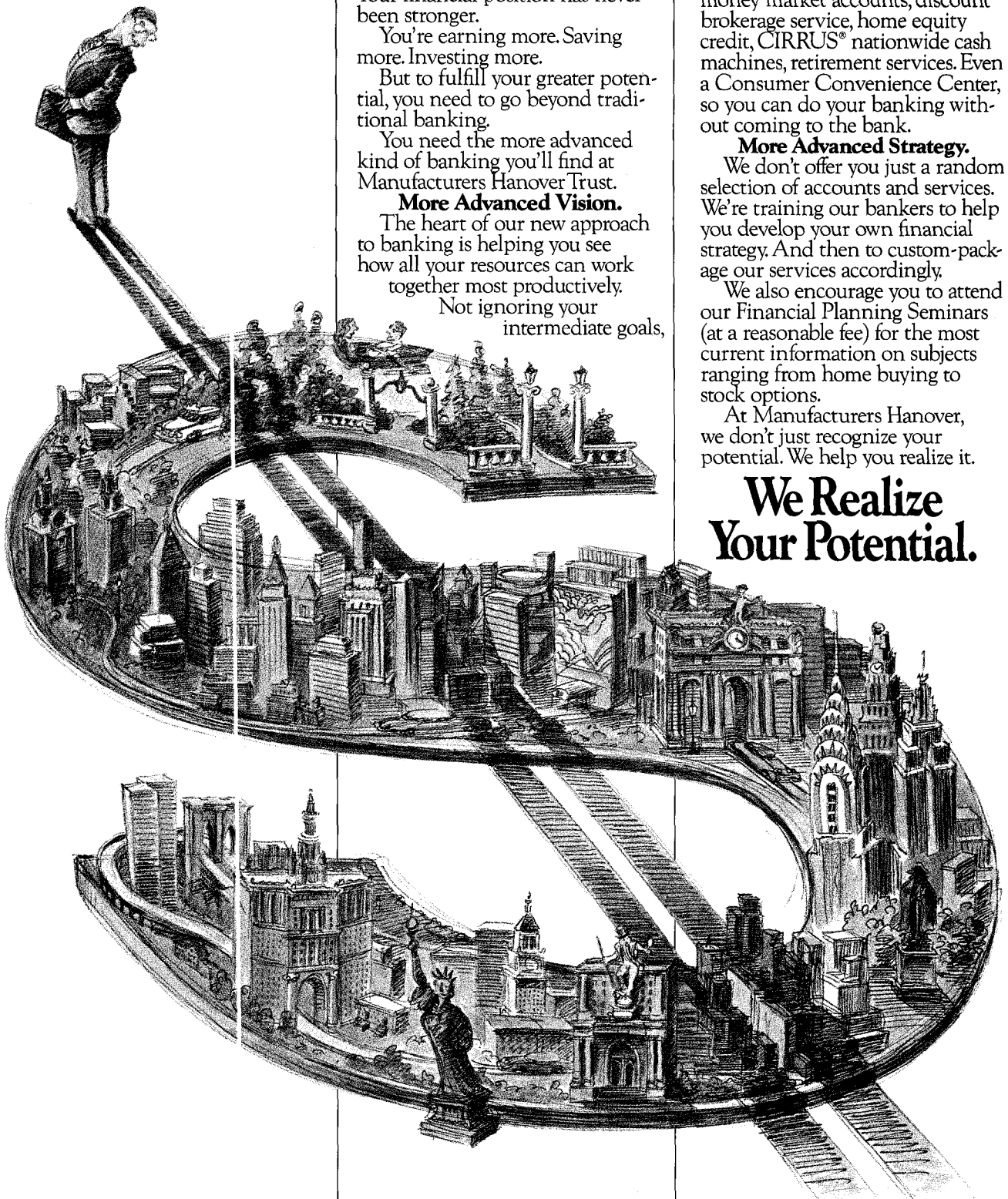
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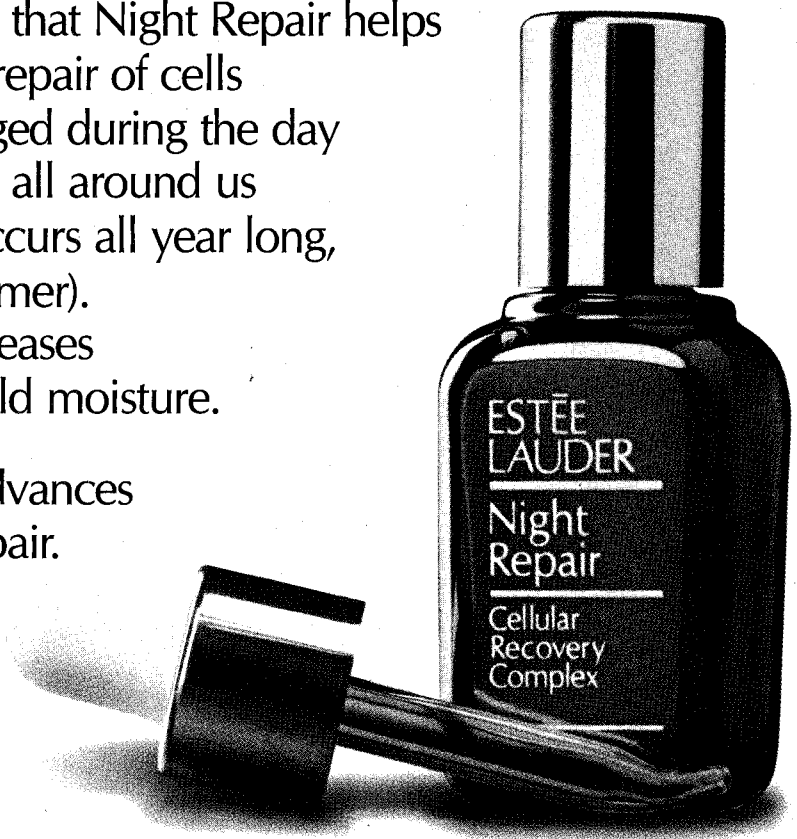
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PURE WOOL



# Fall Preview

## 46 MOVIES

By David Denby

*Dune*, with four planets, apocalyptic wars, and the rock star Sting, may be the grandest epic of all. Robert De Niro and Meryl Streep fall in love; the notorious *Cotton Club* opens.

## 50 THEATER

By Rhoda Koenig

On Broadway, Derek Jacobi stars in Anthony Burgess's adaptation of *Cyrano de Bergerac* and *Much Ado About Nothing*. Off, Linda Ronstadt as Mimi in an English *La Bohème*.

## 54 TELEVISION

By John Leonard

*The Jewel in the Crown* is a great novel made into great television. Also, Elliott Gould and Bill Cosby as doctors, and Jane Seymour as Lady Brett.

## 58 ART

By Kay Larson

The affinity between the modern and the primitive is explored in MOMA's latest blockbuster; at the Met, the sublime anguish of van Gogh.

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By Vicki Goldberg

Horst P. Horst's blend of fantasy and elegance looks as new today as it did in the thirties.

## 74 MUSIC

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## 82 DANCE

By Tobi Tobias

Arthur Mitchell's Dance Theatre of Harlem transplants *Giselle* to the antebellum South. Judith Jamison makes her choreographic debut, while ice dancing and the New York City Ballet return.

## 87 BOOKS

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Wars and remembrances by George F. Kennan, Studs Terkel, and Susan Cheever. Also between the covers, perfect children and the return of Isadora Wing.

## 104 ARCHITECTURE

By Carter Wiseman

Samuel Brody and Lewis Davis have already redefined subsidized housing; now they're working on Union Square.



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## 106 NIGHTLIFE

By Amy Virshup

The pop, soul, and rock of ages, including Barbara Cook, Ray Charles, and Elton John. Also, Peter Allen, Diana Ross, and a folk reunion.

## 114 SPORTS

By Joe Klein

Bernard King of the Knicks has made a career of turning adversity to advantage. And he says, "I'm not near the player I can be."

## 116 FASHION

By Wendy Goodman

Kim Stoddard, Karl Davis, and Abel Villarreal—three young designers who don't need to depend on beginner's luck.

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By Nancy McKeon

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By Nancy McKeon

Itokin Plaza brings Japan to Madison Avenue; Henri Bendel renewed; Abercrombie & Fitch redivivus.

## 127 RESTAURANTS

By Colette Rossant

New American food in new, elegant surroundings; the cuisines of Catalonia, Vietnam, and Jamaica arrive.

Ellen Hopkins coordinated the material for this special issue and edited articles and listings along with Rhoda Koenig and Carter Wiseman.

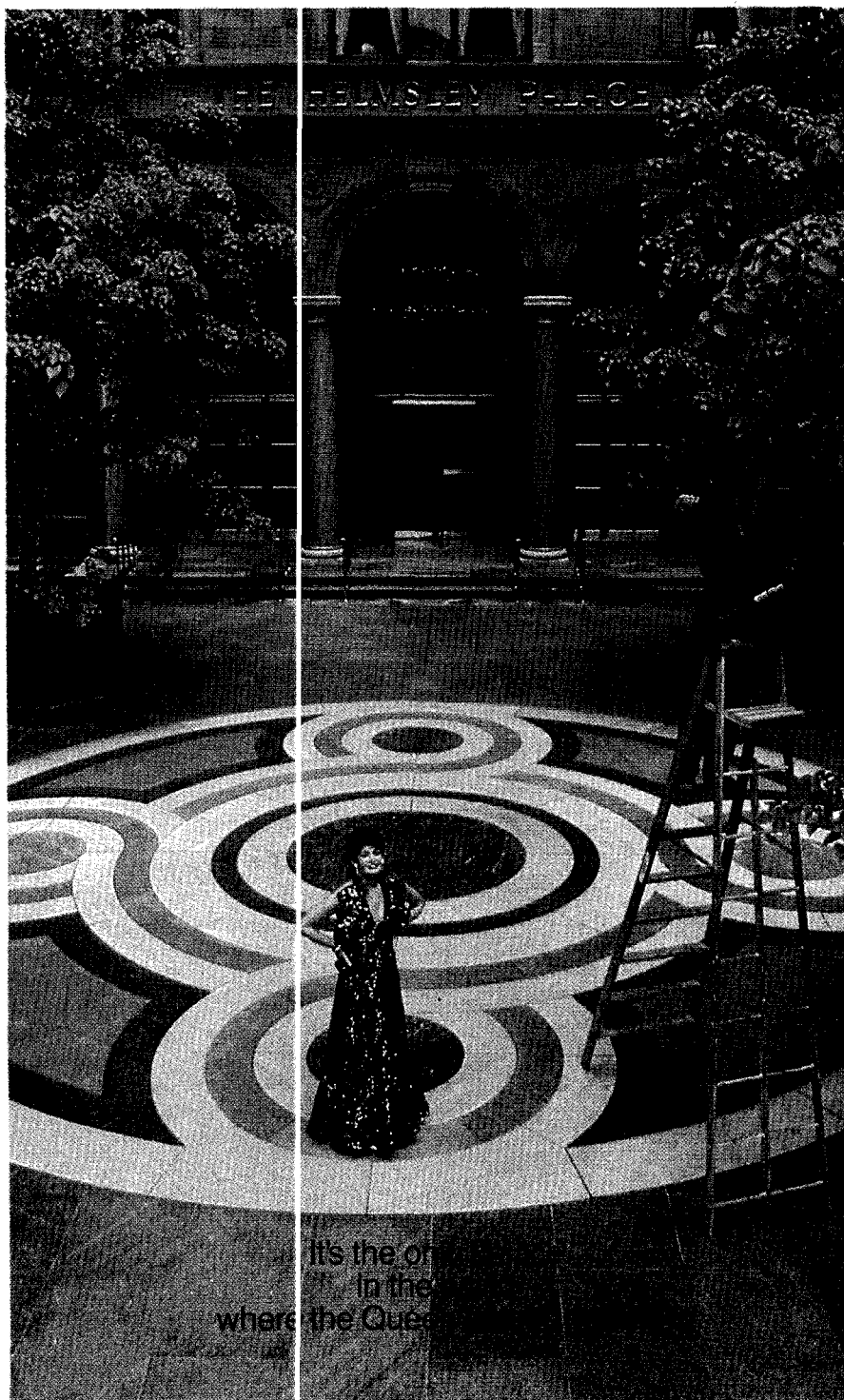
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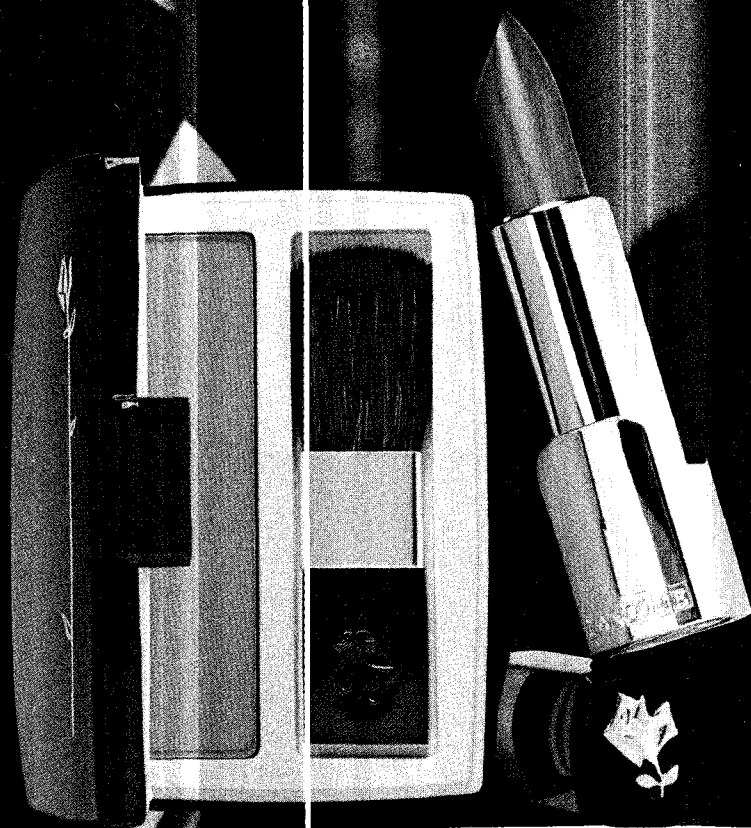
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# LETTERS

## A Rerun

AFTER READING "RONNIE DOES DALLAS" [by Michael Kramer, August 27], I noticed that this presidential race is beginning to sound like *Rocky IV*. But this time, the star pugilist is the bad guy.

Shelley Pritchett  
Manhattan

THE "TAINTED FISH" THAT MONDALE says we've eaten was prepared and served while he was vice-president, though he now denies any part in making this flounder in peanut sauce. Kramer accuses Reagan of not being able to function without a script. But Mondale and his former boss proved that they couldn't read the writing on the wall.

Thomas Ingram  
Manhattan

## Improper Conduct?

YOUR "INTELLIGENCER" ITEM ON JOHN Zaccaro ["Zaccaro Family Firm Was Landlord to Alleged Mob Figure," by Sharon Churcher, August 27] is an example of journalism of sensation and bigotry. Do anonymous leaks by "law-enforcement officials" about alleged real-estate dealings of one or two decades ago really justify your attempt to link Zaccaro to organized crime? In the past, you have done excellent articles on many topics, including organized crime. Don't lower your journalistic reputation with such cliché-ridden pieces.

Fred Rotondaro  
Executive director, the National Italian American Foundation  
Washington, D.C.

I READ *New York* MAGAZINE RELIGIOUSLY and thoroughly, and I enjoy the professional manner in which the articles are written. That is why your item about Zaccaro's mob tenant really disappointed me. Doesn't Churcher have anything better to do than take cheap shots at a respected member of the real-estate community?

Karen M. Kozinoski  
Maspeth, N.Y.

I NOTICED THAT JOE, WHO USUALLY tends the towels in the Imperial Cafe, was sitting dejectedly in the corner. "What's wrong, Joe?" I asked.

"I am out of business," he replied.

"Why? Did they fire you?"

"No," he said. "You see, it is my

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daughter," he explained. "Let's say I give a towel to a Chinese gentleman and he turns out to be a Chinese gangster. Or I give a towel to a gentleman from Italy and he turns out to be in the Mafia. Or even a Wasp gentleman, and he distributes porno magazines."

"Joe," I said, "you can't be expected to know everyone's personal history when you hand them a towel."

"Oh, yes, mister, you can when your daughter might run for president and it would all come out."

"Joe, how old is your daughter?" I asked.

"Four," Joe said.

Lawrence D. Hite  
Summit, N.J.

## Zuckerman Bound

YOUR ARTICLE ABOUT MORTIMER Zuckerman and his projected acquisition of *U.S. News & World Report* ["The News About U.S. News," by Edwin Diamond, August 27] is a veritable fruitcake of statistics. I hope most of them are more accurate than two sets of figures with which I am intimately familiar. First, Diamond writes that since Zuckerman took over *The Atlantic* its circulation "has risen from 300,000 to over 440,000." *The Atlantic's* circulation when I left as editor in 1980 was 350,991, and a reporter less sloppy than Diamond could have ascertained that by checking the Audit Bureau of Circulations charts as of June 30, 1980. If after four years and the expenditure of some \$8 million (Diamond's figure) the circulation is now 440,000, I guess congratulations are in order. Second, Diamond also writes: "Since Zuckerman took over, the *Atlantic* readership's median age has dropped from 42 to 38." I don't know where Diamond got his figures, though I can guess. They are not altogether correct. The documentation may have been destroyed; at any rate, it is not available to me now, but my honest recollection is that the median age of *Atlantic* readers in the years up to and including 1980 was in the neighborhood of 36 to 37 years. I don't begrudge Zuckerman or his associates credit for keeping alive a venerable and valuable publication such as *The Atlantic*, but I fail to see why it must be accompanied by shoddy reporting and denigration of the magazine's previous stewardship. Another point: Though the article deals with Zuckerman's commitment to pay millions of dollars to *U.S. News & World Report* stockholders, Diamond oddly did not find it relevant to tell your readers that after four years Zuckerman still has

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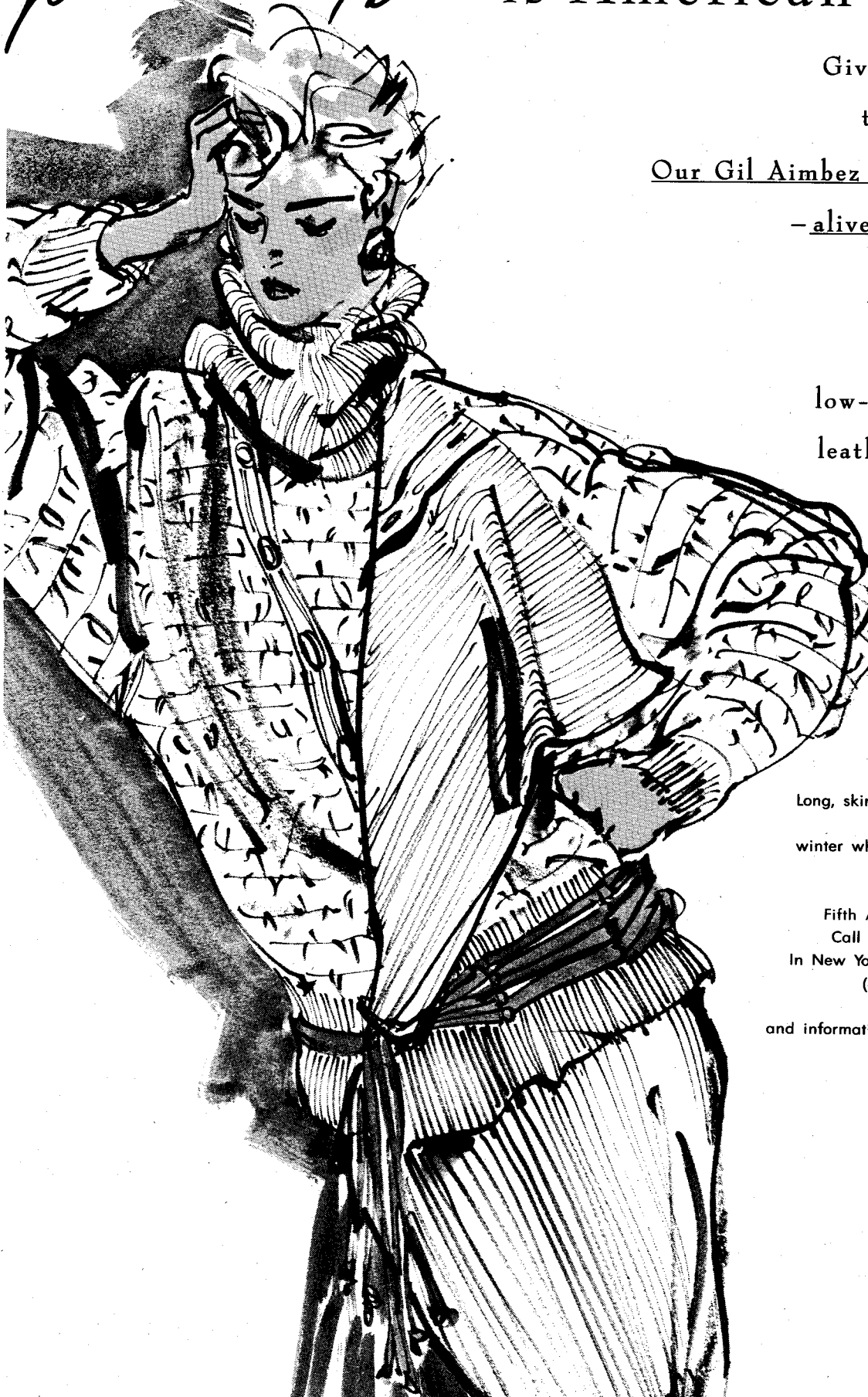
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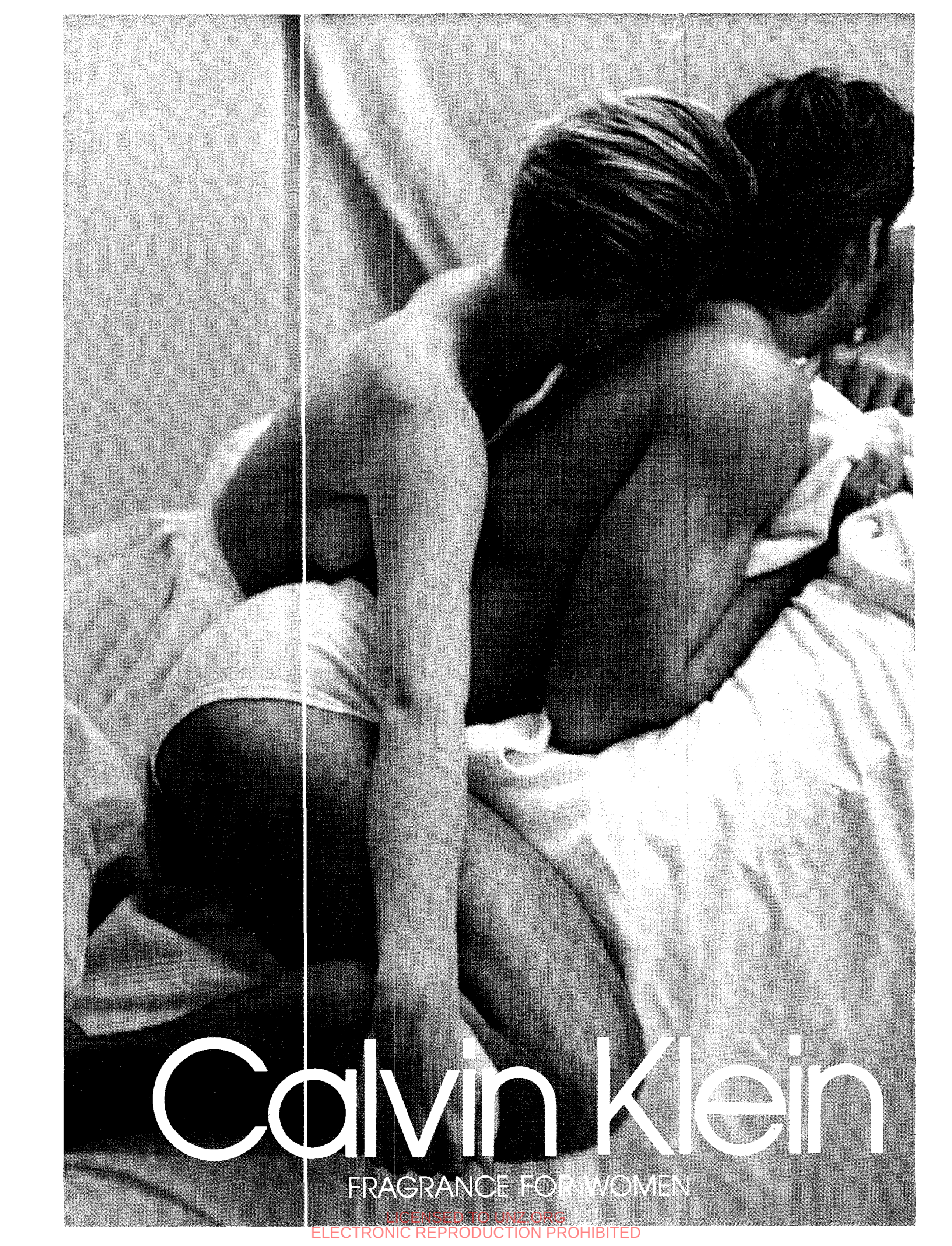
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A black and white photograph of a couple in bed. The man is in the foreground, shirtless, with his back to the camera, looking towards the woman. The woman is lying down, partially covered by a white sheet, with her head resting on a pillow. The lighting is soft, creating a romantic and intimate atmosphere. The image has a grainy, high-contrast quality.

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not paid almost half the sum he owes former stockholders of the Atlantic Monthly Company. That is why several of us are suing him in the federal and Commonwealth of Massachusetts courts. We are striving to save him from what, in my opinion, is a compulsion to enter the *Guinness Book of World Records* as America's richest deadbeat.

*Robert Manning*  
Boston, Mass.

*Ed Diamond replies:* The enmity between Manning and Zuckerman threatens third parties, such as me. As for points one and two, if Manning has a quarrel about the *Atlantic* numbers, then his quarrel is with Zuckerman and *The Atlantic*, where the figures came from. As for point three—my failure to mention the messy lawsuits and countersuits between Manning and Zuckerman—a reference to the suits was included in my original manuscript. However, it was cut by the editors for space, a decision that seems to me justifiable; the article, after all, was about *U.S. News's* future, and not about *The Atlantic's* past.

#### Ladies' Man

WE DO NOT UNDERSTAND WHY YOU took such a lighthearted attitude about men designing women's clothing on men ["Fast Track: Dress for Success," by Sharon Churcher, August 20]. Do male designers just not like women? As female consumers, we want clothing that has been fitted to a woman's body.

*Mary Ann Napoleone*  
*Sherijo Damico*  
*Ivonne Agostino*  
Brooklyn

AT LAST I KNOW WHAT BECAME OF THE perfect body that was supposed to be mine. Kevin Boyce is wearing it.

*Heather N. Paxton*  
Manhattan

#### The Blood of Others

I'D LIKE TO REMARK ON WHAT WAS said by the Israeli general who commented on the Iraq-Iran war with "Arabs kill Arabs" ["The Other Election," by Michael Kramer, July 16]. It was repeatedly impressed upon me during my four years in Iran as an American foreign-service officer (1957-61) that Iranians do not see themselves as even remotely related to Arabs. They firmly consider themselves to be a distinctly different race: Aryans. A typical incident happened when I was with an Iranian general in Abadan. I tuned in an Iraqi broadcaster from nearby Basra, Iraq. I asked the Iranian general what the broadcaster was saying. The general rather huffily replied, "I don't know. We are not Arabs!" Is it possible that the insularity displayed by the mistaken Is-



# THE ATRIUM

## AT TRUMP TOWER

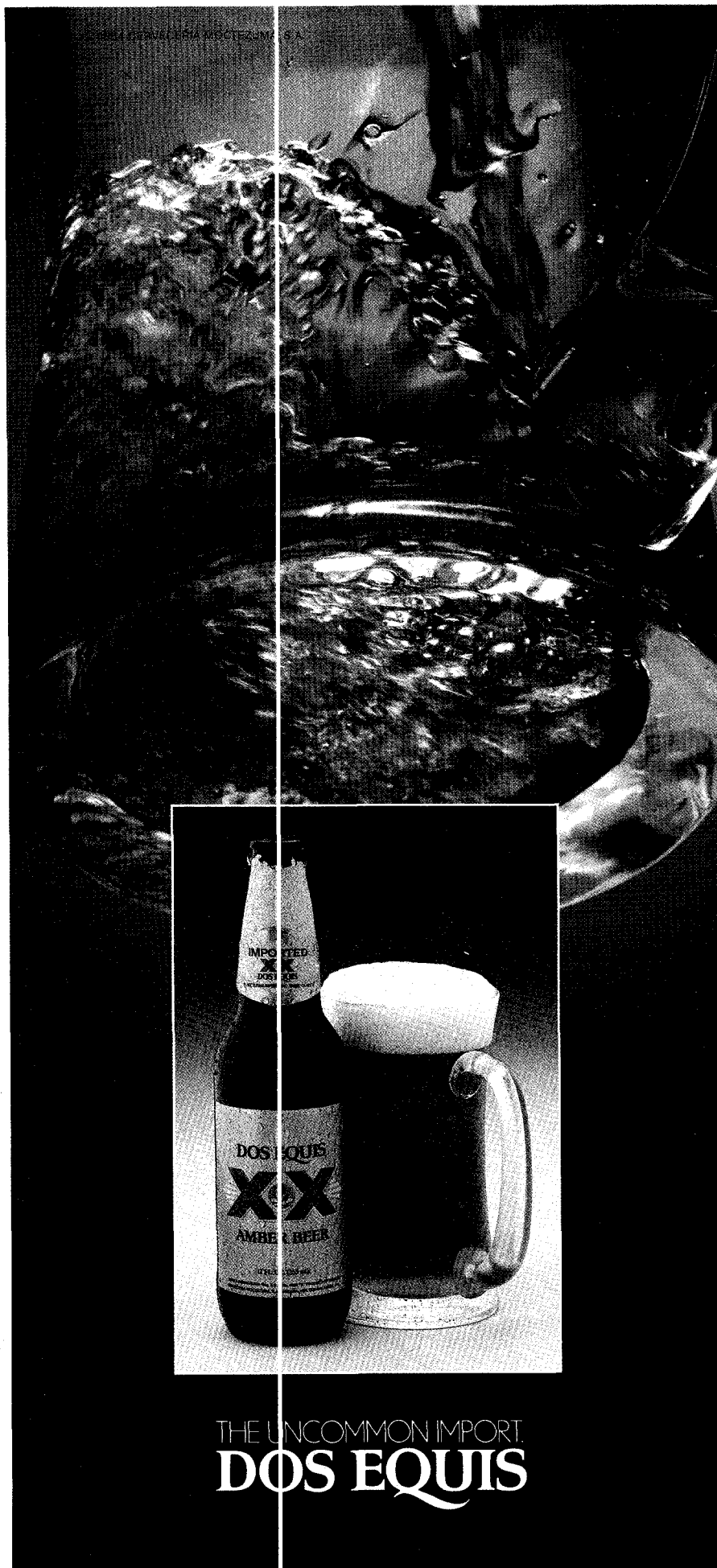
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*Benjamin Frank Borsody*  
 Sarasota, Fla.

### **Singular Sensations**

SO HERE WE ARE AGAIN, ANOTHER GENERATION writhing in agony ["Forever Single," by Patricia Morrisroe, August 20]. Seems to me I can remember thousands of articles, books, and speeches during the sixties and seventies bemoaning the disenchantment of the forties and fifties crowd. Perhaps sequence is the key: a time to work, a time to bear fruit. What's heartening is that men and women of this generation appear to be closer to this balance than their predecessors were—able to like and respect their jobs and still realize the great value of family life. And if they accomplish this without continuously blaming the opposite sex for their problems, then real progress will have been made.

*Laurie Sammers*  
 Bronxville

MARRIAGE IS NOT THE SIMPLE RESULT OF the serendipitous meeting of two individuals who happen to check out perfectly on each other's laundry lists of requirements. If loneliness is the price of choosing to be single, then compromise is the price of choosing marriage.

*Robin Ralliff*  
 Manhattan

### **Business as Usual**

ALTHOUGH IT IS NOT MY PRACTICE TO comment on matters involving the American Broadcasting Company's board of directors, I feel compelled to respond to inaccurate innuendos from unnamed sources in a recent "Intelligence" item ["Internal Flap at ABC?" by Sharon Churcher, August 20]. First, it is my opinion that the ABC board has complete confidence in ABC's management. Next, you imply that my attendance at a board-committee meeting was unexpected. That is not true. I flew back from Europe for a July meeting because it had been on my calendar for some time, and it was my intention from the outset to attend it. Finally, it is not unusual for a board committee to ask management to rework its proposal. The fact is that the committee and the board fully support ABC's stock-award plan as an appropriate method of executive compensation.

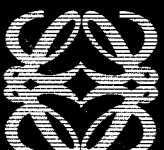
*Frank T. Cary*  
 Chairman of the executive committee  
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*Editor's note:* New York contacted Cary's office before the item appeared, but was told he would have no comment. The magazine stands by its story.



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# CHANEL

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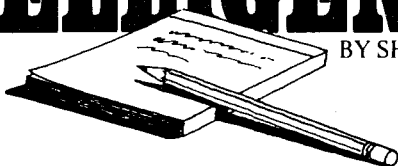
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# INTELLIGENCER

BY SHARON CHURCHER



## Did the State Department Railroad the Chinese?

**T**HE PEOPLE'S REPUBLIC of China is said to be furious with Washington over a "classic legal boo-boo" that has landed it in court in the Deep South.

Several legal experts hold that, as a government, China can claim "sovereign immunity" when faced with lawsuits in this country. So, when Alabama investors sued Peking in 1979 to collect on some 1911 Chinese railway bonds they had acquired, the Chinese were ex-

pected to do nothing. The Russians have done nothing about a suit concerning more than half a billion dollars in imperial dollar bonds, filed against them in 1982.

But, irritated by a judge's initial ruling in the Alabamians' favor for \$41 million, the Chinese complained to Secretary of State George Shultz. "His advisers told them that to declare sovereign immunity they had to appear in court, which they

did," an international-law expert familiar with the case said.

The expert argued that by going into court the Chinese submitted themselves to the judge's jurisdiction. "It was a classic legal boo-boo. The Chinese poured hot oil on the department for getting them into this." But Patrick Norton, a lawyer for the State Department, insisted that under the Foreign Sovereign Immunity Act "it is quite clear the Chinese were

required to make a presentation."

One New York sovereign-immunity expert, Steven Phillips of the law firm Kreindler & Kreindler, said he couldn't comment on the merits of the case, but said one obvious problem with it is that there have been two revolutions in China since the Ch'ing dynasty issued the bonds. "No doubt there have been multiple repudiations of the debt," he told *New York*.

## Mrs. Whitney's Saratoga?

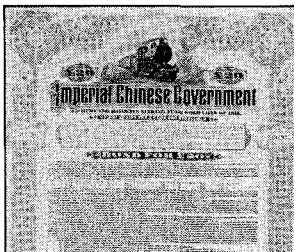
**T**HE BURNING ISSUE IN HORSEY CIRCLES last week was, Just what did Marylou Whitney do for Saratoga?

In the current issue of *W*, the party-loving fourth wife of millionaire Cornelius Vanderbilt Whitney declares that the racing town was "dead" when the Whitneys—who have one of their seven homes there—were wed in 1958. "I said, 'Sonny, I want to put Saratoga on the map.'" She thereupon inaugurated a round of events, the article continues, "especially the Museum Ball."

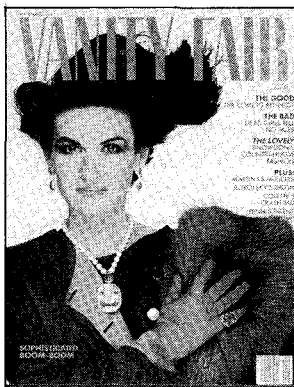
Not quite, say some of the town's social historians. The ball, which benefits the National Museum of Racing, was founded in 1977 by Charles Mather II, then the museum's president. And was Saratoga a corpse before Mrs. Whitney? "Presumptuous!" snorted one prominent racing figure. "Saratoga has been a very lively place for over 100 years."

Presumably not as lively, though, before Mrs. Whitney began throwing parties at which she arrived in a pumpkin coach or a sleigh. "Saratoga was always good, but Marylou made it a lot better," said Mrs. Walter Jeffords, a Saratoga regular. "People are always jealous when someone's a doer." *W* misunderstood her on one point, though: Mrs. Whitney said she told reporter Jane Lane her husband was a founder of the racing museum, not of its ball.

That's possible, said Lane: "Mrs. Whitney is very sweet, but she does tend to have a proprietary attitude. She just gestured toward things and said 'my' this and 'my' that, and 'my Museum Ball.'" "I didn't mean to insult this beautiful place," Mrs. Whitney said. "It's our home. We vote here."



Chinese puzzle: \$41 million?



Vanity Fair: How long?



Whitney: Social stakes.

## Queens: A Fair of Its Own

**M**ARIO CUOMO'S AIDES ARE SAYING that a plan for a 1989 World's Fair in Queens seems "dead." But the governor's home borough thinks it can go it alone and raise \$600 million for the project.

As planned by a group headed by the Queens Chamber of Commerce's David Oats, the fair would again be in Flushing Meadows. Also, it would include a "constitutional conference" in Manhattan.

Cuomo aides "talked to David Rockefeller types who were not eager to get involved because the 1964 fair had a deficit," said Oats. "But we're looking at the success of the Los Angeles Olympics." An Albany source quipped, "With the 718 area code, they think they can do anything on their own."

## A Short 'Vanity Fair' Story

**A**N APOLOGETIC LETTER WENT OUT LAST week to fourteen columnists profiled in the current *Vanity Fair*. The letter was from Robert Yoakum, the story's author.

He informed the political pundits—who ranged from Bill Buckley to Tom Wicker—that he had submitted an overlong manuscript, which was cut with his approval because "*Vanity Fair*, short on ads, has a problem with jumps to the back of the book." The outcome, though relatively gentle, was "less detail and less balance than I and the editors would have liked." Yoakum told *New York*, "I'm sort of like Harold Ross: I feel one should use all relevant quotes."

The letter was news to *Vanity Fair* editor-in-chief Tina Brown. The story's length had no relation to ads, she said: "The editing was for taste, pace, and balance."



## Christie's vs. the 'Times'

**E**VEN AMONG THE CITY'S MEDIA PRIMA donnas, Rita Reif, the New York *Times's* auction columnist, seems to be a standout—and Christie's has apparently decided that enough is enough.

According to a journalist familiar with the field, the auction house complained to *Times* management in a May letter, after making a six-month daily log of problems with Reif.

"They told the *Times* their experts felt so mistreated and misquoted that they no longer wanted to talk to Rita," said the journalist, who has seen the letter. "They said Rita felt she was under such pressure that one press aide should be assigned exclusively to her. She was even calling up to get Christie's to spell the names of well-known artists and check Sotheby's sales prices."

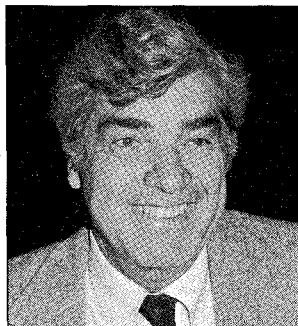
On one occasion, said the Christie's letter, Reif requested transportation to view an American folk-art collection that was coming up for auction. "Then, when she got into the car, she started screaming at the Christie's people that she didn't know why she was going there," said the journalist.

A source close to rival Sotheby's said that that house also has had its troubles with the columnist: "Being assigned to deal with her is like going to boot camp." Insiders said other auction houses have also found Reif "difficult." But David Yudain, the press aide assigned by Sotheby's to work with Reif, told *New York*, "She's very demanding in the information she requires, but we're able to meet her needs." He added that he and Reif have a good relationship.

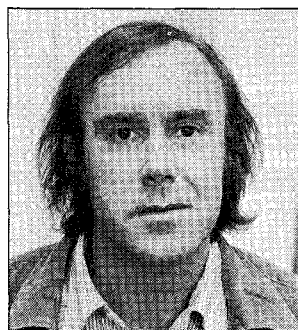
Reif's editor, William Nolan, couldn't be reached. Christie's vice-president Melissa Parker and Reif both refused to comment.



Williams: All right once.



Gotbaum: Fit to kill.



Haas: Improper?

## U.S. Drives Envoys 'Mad'

**F**OREIGN DIPLOMATS HERE ARE THREATENING to retaliate against a plan to make them buy auto insurance through the U.S. government.

Citing accidents involving uninsured drivers who claim diplomatic immunity, the State Department has charged an office headed by a former FBI agent, James Nolan, with arranging insurance for the 20,000 diplomatic vehicles in this country.

"Nolan's being hard-nosed, and the embassies are mad. Soon you'll see American diplomats having to buy their insurance from places like the Venezuelan foreign ministry," said a consular official heading up the opposition. Nolan conceded he has fielded complaints, "but our position is that we have to protect Americans on the road."

## The Right Side of Vanessa

**O**F ALL THE POSITIONS HELD BY VANESSA Williams before she became Miss America, one hasn't received much attention: A year before Williams's first nude photo session, a GOP aide says, she worked in the offices of Arthur Finkelstein, a conservative pollster whose clients have included Senators Jesse Helms and Al D'Amato, as well as President Reagan.

"She was conducting telephone surveys," the aide said. "She worked mostly on senatorial and congressional candidates, but certain questions about Reagan also came up. The photographs were the summer of '82; '81 was the summer of innocence." How are the political pros reacting to Williams's fall from grace? "Everybody makes mistakes," said Finkelstein's brother and associate, Ron.

## Media Notes From All Over

**C**AN A LIBERAL BELIEVE in censorship? Well, that may depend on what's being censored. Witness the telegram labor leader Victor Gotbaum fired off after he was taped nine or ten days before Labor Day for an Independent Network News show, *The Editor's Desk*. In it, the labor leader demanded that the show's producer, Richard Heffner, remedy his "one-sided presentation" of the labor issue. Gotbaum's remedy? Delete Heffner's editorial remarks, let Gotbaum reply to them afterward, or

cancel the show entirely. Gotbaum was interviewed by Heffner and two other journalists. Then, as the format of the show calls for, he was asked to leave the set while Heffner's two-minute editorial, which Gotbaum viewed on the studio monitor, was recorded. Although he confirmed the telegram, Gotbaum told *New York*, "I was not asking to censor the show. As a guest, I should be able to comment on remarks such as, The labor movement has written itself off, which was made after I was told to leave. After all,

Labor Day is our day." Heffner said he saw no reason to change his program's format, and told *New York* he was "shocked" by Gotbaum's characterization of his editorial as anti-union. The show was televised, as scheduled, the day before Labor Day. . . . A Florida nutritionist and writer is suing Robert Haas, author of the best-selling fitness book *Eat to Win*, charging him with "misappropriation" of a copyrighted manuscript that she had tried to have published under the same title in 1980. The nutrition-

ist, Marina Polvay, claims that her former agent, Connie Clausen, provided sports nutritionist Haas with a copy of Polvay's original manuscript when Clausen became Haas's agent. Polvay's lawyer, John Diamond, would not give *New York* specific examples but claimed Haas's book is "very similar." Polvay is seeking all the profits from the best-seller, estimated by Diamond to be at least \$3-million, plus damages. Haas and Clausen called Polvay's case "entirely without merit."





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# The National Interest/Michael Kramer

## LISTENING TO THE WORDS

### Mondale's Messages

THIS, FINALLY, WAS SUPPOSED TO BE IT, the day Walter Mondale would confront a truly hostile audience—the American Legion—and let the world know that Ronald Reagan has an equal, a tough-minded, no-nonsense leader who can play hardball with the Gipper.

During the primaries, after he'd been stunned by Gary Hart, Mondale had said, "I've discovered something. A tough fight makes me a better candidate.... I've always thought I was a fighter." Mondale's comeback against Hart was impressive, but now, it seemed, he had to prove himself all over again. It's true that later last week Mondale would attack the rise of "moral McCarthyism" and deny that God is a Republican. But that speech would be before B'nai B'rith, a group that couldn't be more receptive to the message. What Mondale needed was a confrontation, like the one that John Kennedy created in 1960 when he defended his Roman Catholicism before a gathering of Protestant clergymen in Houston.

So, last Wednesday, Fritz Mondale met the American Legion in Salt Lake City, a hastily arranged appearance expressly designed to contrast with Ronald Reagan's speech to the same group. And... And Mondale should probably consider taking a few days off from the majors for some brush-up work in the instructional league.

Beyond the tales of ineptness that afflict both the Reagan and Mondale campaigns, the tactical mistakes and logistic foul-ups, the jokes that aren't jokes, and the near-constant internal jockeying, there actually is a real campaign out there. Almost every day, at least one of the presidential or vice-presidential candidates is talking somewhere—and sometimes, but rarely, to crowds that include people who haven't yet made up their minds. So it's useful every now and then to leave aside the inside baseball and to stop and listen to what is actually being said, especially by Mondale, since he's the underdog.

Consider Mondale at Salt Lake. Most of his address was the standard stuff, a recitation of his positions: He'd kill the MX missile and B-1 bomber in favor of the Stealth aircraft and the Trident II; he'd declare a "temporary moratorium" on nuclear-weapons testing.

But the meat of Mondale's remarks, the line the campaign hoped would be used on the nightly news, was this: "The



**Tax attack:** Scoring points with meat-plant workers in California last week.

acid test of leadership is honesty and action. A president must tell the truth.... The truth is every day... more warheads are aimed at us." And this above all: "Every year I hold office," he said, "in good times and bad, I plan to push toward the goal of meeting with the Soviet leadership.... I am announcing today that on my very first day as president I will call on the Soviet leadership to meet me within six months in Geneva for fully prepared, substantive negotiations to freeze the arms race and to begin cutting back the stockpiles of nuclear weapons."

That was it, the whole thing—an idea lifted from Alan Cranston, who made the "first day" promise a staple of his failed primary battle last winter.

But at least Mondale got it on the news—although the networks also went with Tip O'Neill telling the candidate he'd better "stop acting like a gentleman and come out fighting."

The problem here is not that the Mondale/Cranston idea is a lousy one. It's valid—and Mondale is right when he says that Reagan's record on arms control has been one of "icy indifference." In fact, that's an understatement. No, the problem is that Mondale still isn't rousing the nation; he still hasn't hit on a set of ideas that quicken the pulse. He's still trying to sell the same old New Deal-fairness medicine, but this time, it's the whole of the electorate, not simply his fellow Democrats, whom he must reach.

The Mondale organization may be a poor excuse for a general-election-cam-

paign apparatus, but it does appear to know that it is not going to be able to convince the country that the economy is in bad shape when most everyone believes things are going along pretty well. So, as a backup, Mondale has retreated to the flip side of Jimmy Carter's famous, or perhaps infamous, "malaise" argument. It's not we, the people, who are selfish and uncaring, says Mondale. It's our president. And because Americans are basically good, they will see that Ronald Reagan is bad, that he is a rich man's president and that he must therefore be retired.

Mondale is working this theme in all sorts of ways. Even his self-described "realistic" promise to raise taxes is another way of doing the fairness dance.

Two things are interesting about the Mondale tax strategy. First, as he himself knows well, by almost every measure, people are opposed to tax increases. Period. What's interesting is that Mondale is, too. He's not really calling for tax increases as most people understand the term. What Mondale actually is proposing is a minimum corporate tax and a surcharge that would apply only to the most well-to-do individuals. What Mondale is describing is not—in his lexicon, at least—a tax increase at all. Rather, it's a tax reform. To wit: An increase is when my taxes go up; a reform is when someone else's do. So, says Mondale, he would tax only the rich, while Reagan would tax everyone but the rich.

On the stump, a good deal of this has got lost. Most people see only another



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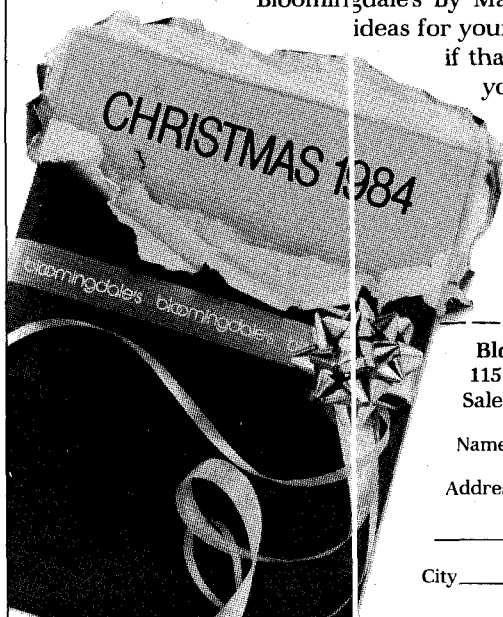
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176

Democrat who wants to tax them—and despite Mondale's pledge to use increased tax revenues strictly to reduce the deficit, most people don't believe him. By a wide margin, say the polls, the electorate believes Mondale would use the money for increased federal spending. Only recently, and in fact only once so far, has Mondale been able to portray his notion in a way that his audience could fully comprehend. That was last week to a lunchroom full of meat-plant employees in Compton, California. Mondale had some charts explaining how Reagan's tax reductions have hit lower-income groups the hardest, and he knew his topic cold. Unfortunately, the idea takes a fair amount of time to put across with any oomph, and only a sketchy and unpersuasive summary made it to the news broadcasts. But it did work for Mondale's immediate audience. So the trick for Mondale now is to find a way to communicate the unfairness he perceives so that the average voter can understand it.

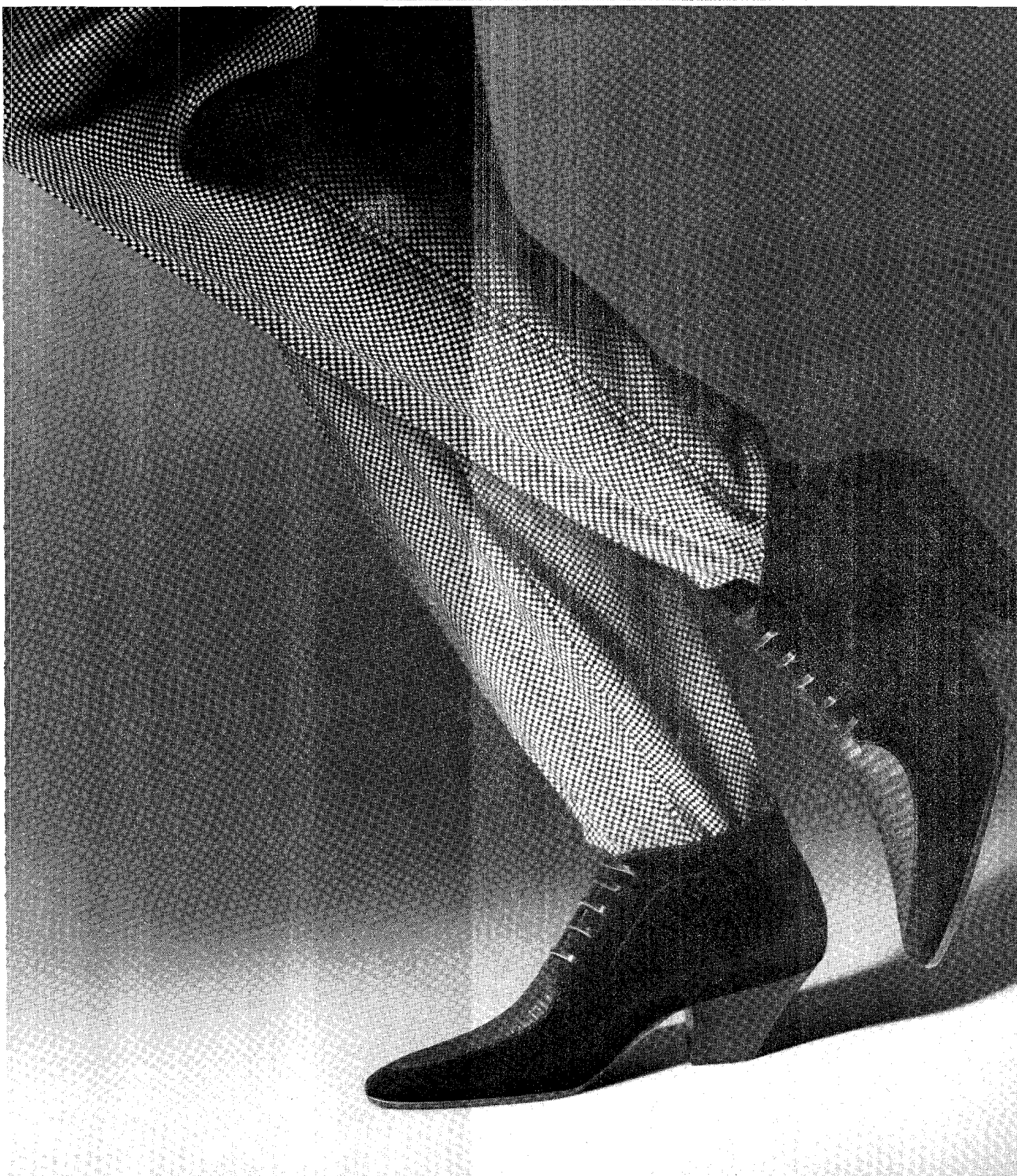
But there's another problem. The surveys show that people support Reagan even though they agree that he favors the rich. What's more, there is a wide perception that the economy's overall health will eventually aid everyone. In other words, most Americans believe that even if they themselves are not doing well financially, in the long run they will if the nation as a whole is thriving.

The other issue Mondale has been hammering on the stump is education, and again, the political calculation involves fairness: Mondale's belief that most Americans want a quality education for their children.

As usual, Mondale begins with the indictment—a litany of Reagan failures. "When basic skills were finally starting to improve," said Mondale to a crowd of partisans at San Jose State University last week, "Reagan tried to move two and one-half million children from the very classes that were lifting their scores.... When disabled kids were starting to hope, he tried to cut the program that was helping them to lead decent lives on their own.... Reagan would take grants away from a million low-income students, remove 250,000 from work-study programs, and end the hopes of nearly a half-million graduate students.... And he fought to give tax credits to segregation academies.... You couldn't have a greater contrast between the candidates. Everything I've tried to do, he's tried to veto. On education policy, he's been uneducable."

Mondale couldn't have a better issue. Without exception, he is right about Reagan's record. If you ask the White House for Reagan's side of the story, you learn that the president has made over 40 addresses on education since





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taking office, that he proclaimed 1984-85 as the Year of Excellence in Education, and that he appointed the National Commission on Excellence in Education. What about the future? Well, the president wants to restore "good old-fashioned discipline" in the schoolroom. He wants to end drug and alcohol abuse and raise standards and encourage good teaching and return to the basics and so on. Frankly, Reagan's record on education would be laughable if it wasn't so sad.

Mondale's prescriptions, on the other hand, seem uninteresting—although, unlike Reagan, Mondale at least knows that more money is required and, despite his born-again frugality, is willing to spend it. One of the very few funding estimates Mondale doesn't refute is that he will add to the federal budget an extra \$11 billion for education. The smaller ticket items include \$1 billion for an "education corps," another billion to revitalize university laboratories and libraries, and still another billion to ensure that "all American families, not just the wealthy ones, can afford a college education for their children."

But Mondale won't bite the bullet on local control, so he would earmark \$4.5-billion for excellence—and let individual school districts define excellence as they see fit.

There's worse. Mondale heartily endorses the need for increased teacher salaries—as one would expect from a candidate who has enjoyed solid teacher-association support for years—but he simply won't talk about merit pay, a concept that would reward the best teachers. Mondale doesn't want to deal with merit pay because the unions are against it. The net result is a dilution of his message and further evidence that he won't stand up to special interests.

One other problem Mondale has on the stump involves his answers to the public's questions. While Reagan often appears to have no knowledge at all of a particular subject, Mondale tries too hard to display too much. Mondale still can't speak in the 30- or 60-second sound bites that go over well on television. He is so eager to demonstrate his smarts that he rambles on and often veers away from the question. At San Jose, his answers reminded me of mine in college—when I didn't know the answers and therefore served up a wealth of extraneous garbage on the theory that at least I would get half-credit.

Remember half-credit? It still exists. But not in presidential elections. And there aren't any extensions in them, either. Mondale is making some sense out there, but he's going to have to disappoint some longtime friends if he's to have any chance at all. And the clock is running.



On Madison Avenue/Bernice Kanner

# THE NEW CALVINISM

## Klein Stars Klein

FRANK PERDUE'S ADMEN FIGURED HE looked so much like a chicken he'd be a natural to pitch his poultry. Lee Iacocca gambled that putting himself on the front lines could save Chrysler's bottom one. And Tom Carvel, with his gravelly amateur-hour delivery, managed a reverse chic that spurred his ice-cream sales. Move over, fellas—one more is clambering aboard the bandwagon.

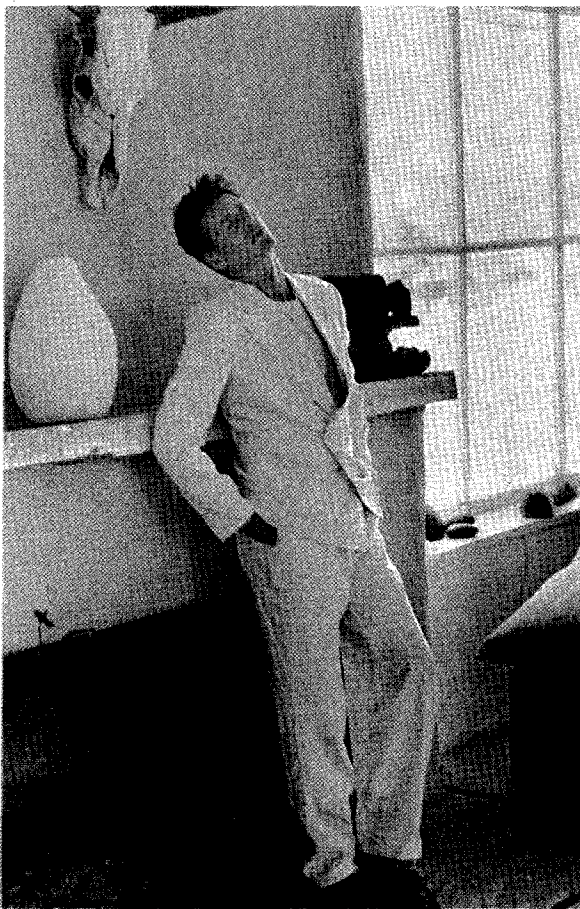
Calvin Klein is an unlikely candidate for company spokesman. He eschews the hard sell and, for that matter, any words at all. He ignores whatever direction Madison Avenue is taking—"I hope my ads are a lot more sophisticated," he says—and thinks his mission is to expand the boundaries of what the public will accept. More and more these days, he seems to dwell in the ethereal realm of image. For Klein, commercials are not a comparative-sell soapbox. They're a chance to dabble in a new vision, create a new art form. This time, the trick was to blend himself into the art.

And he managed it to stunning effect, producing ads that are far subtler than his earlier, blatantly sexual ones. But they are also mysterious and unsettling—and to some people insufferably pretentious. What is this all about? one wonders upon turning the page to a sepia-toned, sun-washed photograph of an opening in an adobe wall. The stark sans serif Calvin Klein signature at the bottom offers no hints. Nor do the layouts that follow—or, in some magazines, seem to be placed at random. If visuals can be said to ramble, these do range and roam.

In one, an uneven rustic ladder reaches into the clouds. In another, a bleached longhorn skull hangs on a wall. Then there's the photo of Klein resting on one arm, the other outstretched toward a hole containing the skeleton of a snake (perhaps inspired by the memorable Richard Avedon photo of a python-wrapped Nastassja Kinski). In yet another still, he lies on a bed, rumbled but ever elegant, gazing out at the New Mexico brush. It is the pensive mood that startles, the barrenness and beauty, the timelessness. After the raunchy seventies, could we be entering

the age of reflection, of peaceful self-acceptance? Is that the message?

Apparently, I'm the only one to interpret the ads that way. "Very debauched," offers one advertising critic. "Looks like he's dead," says another. "Why couldn't he choose something more upbeat?" "I've no idea what he's



A place in the sun: Calvin Klein in one of his new ads.

saying," says a third. And, adds another, "He's saying what he always says ... Calvin Klein, Calvin Klein, Calvin Klein."

Whatever the message, it's hard to deny that the medium is art. "A marketer reads what people want and packages it back to them," says Molly Hudson, senior vice-president at Campbell-Ewald, the advertising agency. "An artist doesn't take any readings. He gives you his vision of what things should be. Calvin Klein is an artist who sells. There's an old saying in the business: There's nothing new to say, only new ways to say it. Klein demonstrates that while there may be nothing new to see there are new ways to show it."

The designer opted to appear in these

ads "to say that I wear these clothes," he says, "and that I believe in them and the refined, elegant attitude they're all about." He also chose to shoot at Ghost Ranch, the Abiquiu, New Mexico, home of Georgia O'Keeffe, where her good friend Juan Hamilton, the sculptor, works with her. It is the first time the ranch has been used in an ad. Klein feels spiritually bound to this part of the world, and to these people. Indeed, O'Keeffe is his favorite artist, and he collects Hamilton sculptures. A photo of her hangs in his Upper East Side apartment, where one of her desert dreamscapes fills a bedroom wall.

The shoot, which began with the aim of producing one double-page men's-wear ad, gradually possessed Klein and Bruce Weber, the fashion photographer who created so many of the other Klein moods. Three days and more than 1,000 shots later, they had far more than that single ad. After editing through many nights, Klein had "so many photos I'm mad for, I decided to make this into a campaign." The first photo he saw was of the mysterious, beckoning opening in the adobe wall: "It took my breath away."

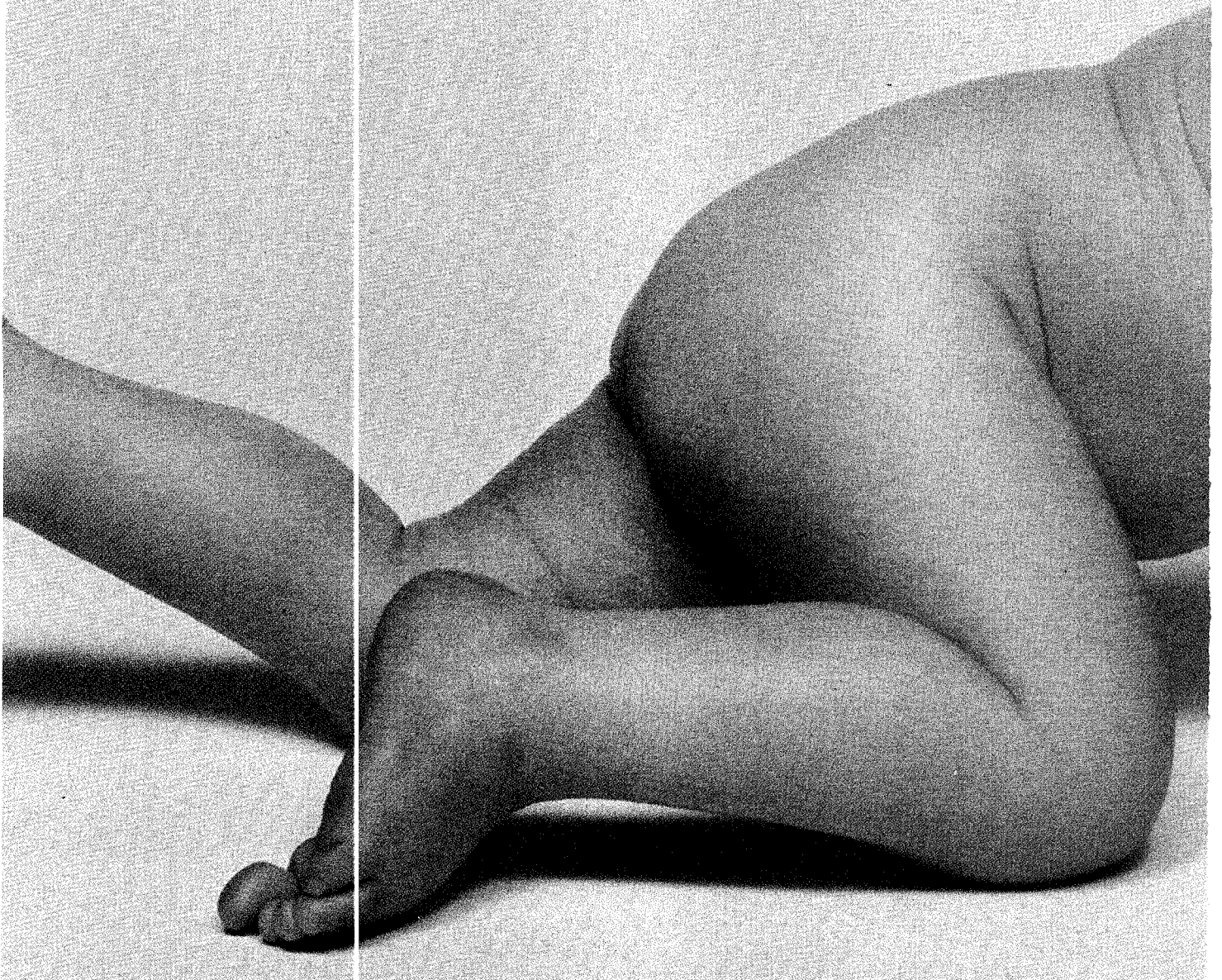
Klein, 41, says he knew that he wanted to design clothes even when he was a five-year-old growing up in the middle-class Bronx, where his mother was something of a clotheshorse. After graduating from the High School of Art & Design and the Fashion Institute of Technology (where he now teaches), Klein apprenticed for

five years in a coat-and-suit house on Seventh Avenue, working up his own designs at night and on weekends. After much soul-searching, he rejected the offer of his best friend, Barry Schwartz, to become a partner in the supermarket Schwartz had inherited from his family. A year later, Schwartz was in the fashion business with Klein. Chalk up their first order to luck. A Bonwit Teller buyer inadvertently stepped off the elevator at the wrong floor of the York Hotel—and into a rack of Klein's coats. He left after placing a \$50,000 order.

From there, Klein expanded into *haute couture*, actionwear, and men's wear (all doing "sensationally," he says), jeans ("having their ups and downs," though he and Schwartz recently



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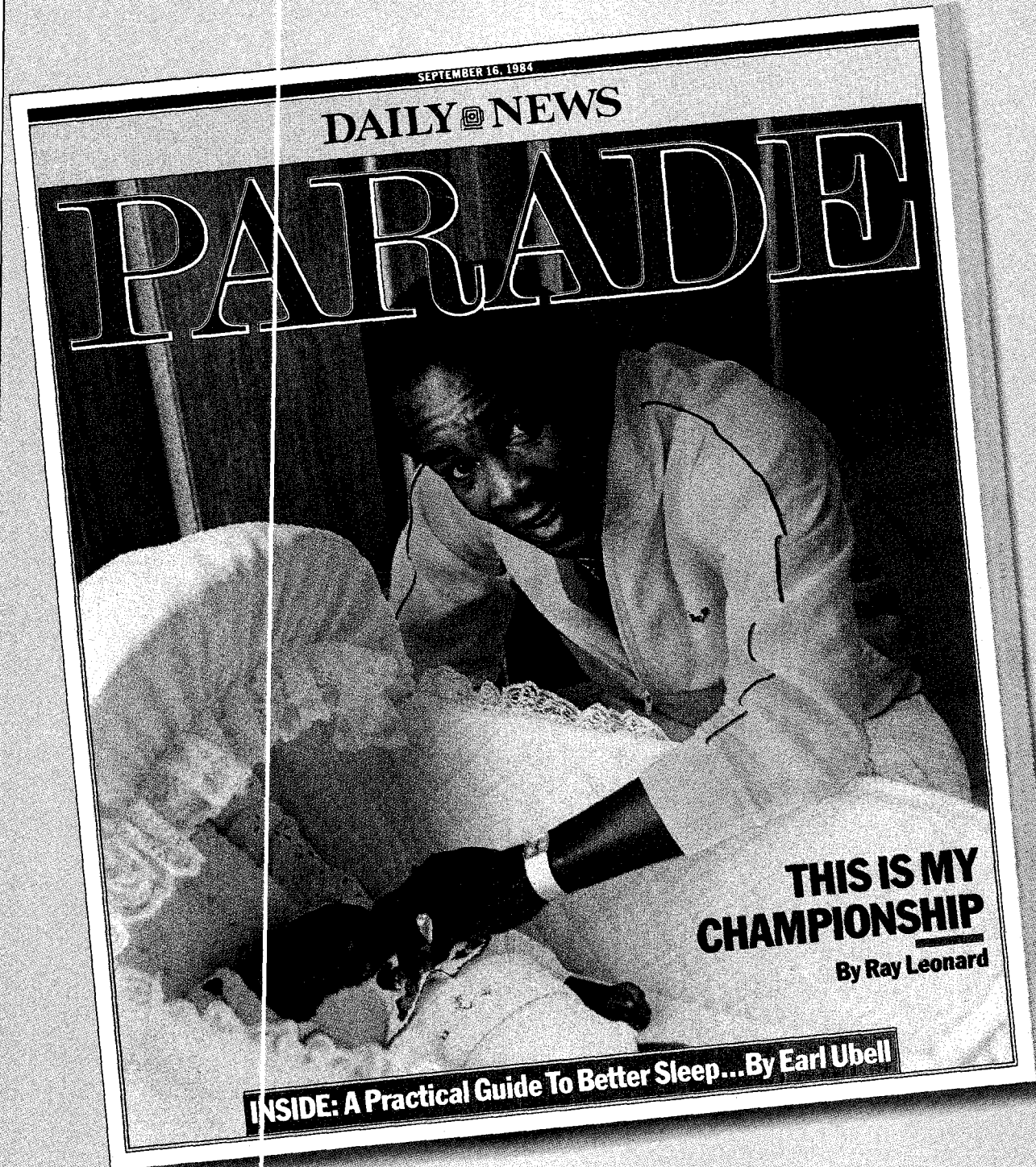
**read her Journal.**



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shelled out more than \$61 million for the part of Puritan Fashions—the company that manufactures their jeans—they didn't already own), cosmetics (not faring all that well because of extreme competition), and underwear. Klein's masculine-style briefs for women rang up sales of over \$48 million in their first year, and in August, he sold the underwear division to the Kayser-Roth subsidiary of Gulf & Western. Klein also designs scarves, belts, and luggage, and plans to get into sleepwear and sunglasses, and to create two new lines of shoes and a new fragrance. He balks at chocolates. "I was asked to do them and turned it down," he says. "A designer has to have credibility."

Certainly, Klein has had celebrity, though admittedly less for his sporty

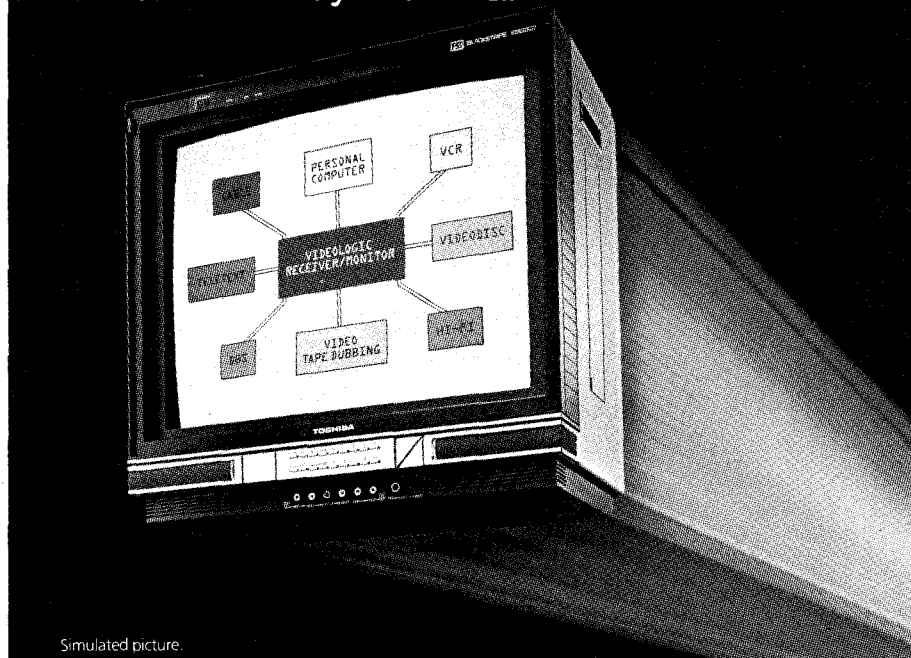


**The ploy of sex:** *No, that's not Calvin.*

American fashions than for his sexy, controversial underwear ads. But I am getting ahead of myself. The furor all started, of course, in 1980, when Brooke Shields, then fifteen, provocatively confessed to the camera, "You know what comes between me and my Calvins? Nothing." That was in the dark ages of four years ago, and several local stations and then the networks banned the spots or yanked them after viewers' complaints. A year or so later, Women Against Pornography zapped Klein "for sexualizing a very young model as a matured, experienced seductress and for an ad campaign that consists of an aboveground representation of child pornography." At the same time, the group also singled out Jordache Jeans, Maidenform bras, the Texas Boot Company, and the Jamaica Tourist Board for ads it said demeaned women and portrayed them as sex objects.

Klein's advertising then evolved to the point where it set a tone but seemed to make no pitch. In the hyperrealistic post-Brooke Shields spots of last summer, Andie, Martha, Shari, Lauren, or

**You don't have to wait for the next generation of color TV. Toshiba has already invented it.**



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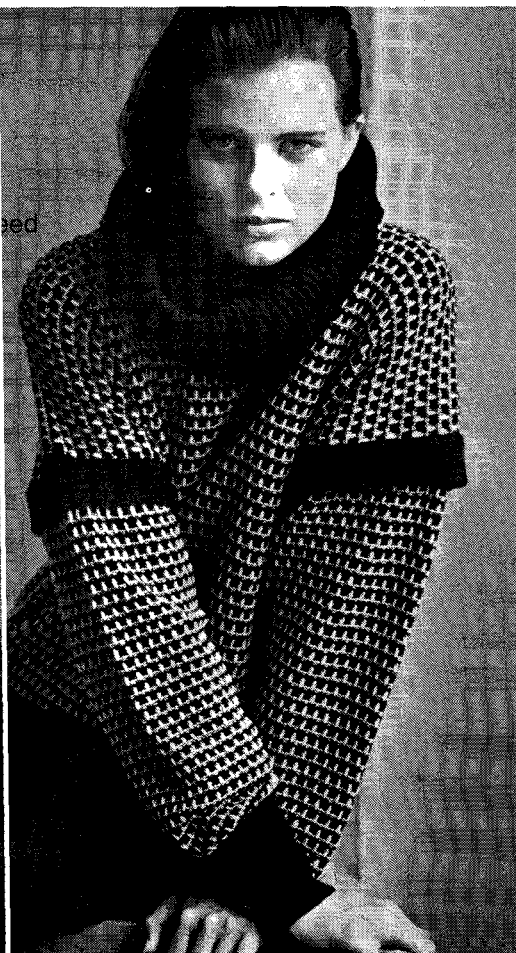


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Antonia—their first names were momentarily frozen in the corner of a frame—delivered rambling monologues that were oblique and disjointed or pungent and insightful, but invariably irrelevant to the jeans the commercial was created to sell. In one spot, Martha revealed to a waiting world that she was very “into winning.” In another, Lauren ticked off what she had learned from her mother, including how to be a lady, and confided that, to her mortification, “that’s just what I’ve become.” The pitch, if one was tossed at all, came when the camera strayed from the model’s face to what she was wearing and a voice intoned, “Calvin Klein jeans.”

More recently, the designer has made waves with his underwear ads. In one, a long-limbed, athletic young woman lies on her back, her face partially turned away from the camera, wearing what looks like standard men’s briefs and a man’s sleeveless T-shirt hiked up to expose her rib cage. (A version of the ad that has run in *Vogue* exposes even more.) In another brief encounter, tanned and muscular Tom Hintnaus (who was a member of Brazil’s 1984 Olympic pole-vaulting team) reclines in the sun wearing nothing but a pair of briefs. The Times Square billboard on which he loomed was out of reach, but fans managed to break the glass at dozens of bus-stop shelters and steal the posters. Klein may have followed the lead of Jockey International, which earlier had outfitted Baltimore Oriole pitcher Jim Palmer in its briefs, but he added art to the equation. In their first five days at Bloomingdale’s, 400 dozen pairs of Klein’s basic briefs, bikini briefs, and athletic shirts for men were sold, at the same time that Bloomingdale’s was promoting its own, virtually identical line at just over half the price.

Sales that are surpassing even Klein’s most ebullient expectations take some of the sting from the criticism leveled at his past sex-sells. Still, he feels hounded by TV censors—who, he claims, have tougher standards for him than for other advertisers. His resentment, however, is not keeping him off the tube or dulling his infatuation with it. Klein has one underwear commercial currently on the air, in which a giggling Shari Belafonte says that, now, something comes between her and her Calvins.

Klein also has other commercials planned, and is working up a twenty-minute fashion video. These efforts, he expects, will be no less torturous for him than all the previous promotions on which he has put his very stylized stamp. “It is aggravation with a dollop of self-satisfaction,” he contends. Well, maybe more than a dollop when it comes to the current campaign. His seventeen-year-old daughter has told him that all her friends are gaga over his photos. ■



# JOHNNY'S GROWN UP. AND HE'S GOTTEN FUSSIER ABOUT HIS SPORTSWEAR.



The Baby Boomers flex their muscles like no generation before.

They run to a different drummer. And they can hear him on their headphones.

They expect their workout clothes to be as coordinated as they are. And if they can't get to the health club, they bring the workout station home.

It's no strain: Boomers take home almost half of all U.S. personal income. Yet unlike their

fathers, these women and men don't always try to fit the corporate mold.

Many launch their own businesses, often catering to other Boomers. Result? The surge in microchips, chocolate chips, and special services to help Boomers run their two-career households.

One thing those households look forward to weekly is *People*. Only *People* satisfies their curiosity about the contemporary with such

flair. It's the perfect read for a generation raised on television.

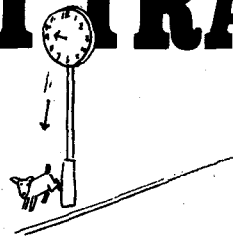
The Boomers are booming and so are we: two-thirds of our 21 million readers are Boomers.

That's one figure that looks good no matter how you dress it.

**People**  
weekly  
**WE'RE BOOMING**



# FAST TRACK



COPS

## The Case of DJ-NO

OVER THE YEARS, NEW Yorkers have been confronted with cryptic signs posted in subways



and on the streets. The newest one is a small white poster that says DJ-NO/X-MEN/TESS. It's part of a series of similar signs that have been appearing around midtown for at least six months.

Last week, the Transit Police came up with an

explanation of sorts for the poster. According to Sergeant Richard Stumpf of the Anti-Vandalism Squad, a young man named Djino

was arrested recently while writing DJ-NO on the inside of a subway car in Queens.

"We think he might be the same one who's been putting up those posters," said Stumpf. Officer Kevin Hickey added that the "X-Man" of the poster is the name of a well-known

graffiti artist from the Bronx.

"So it could be that those two guys are putting them up together," said Hickey. "TESS might be a female who goes around with them."

But is it art? "It's different," Hickey said. "But it doesn't show any artistic style or talent." P.B.

BRIEF LIVES

## DR. BROWN'S TONIC FOR BASEBALL

BEFORE HE WAS NAMED PRESIDENT OF THE American League last February, Dr. Bobby Brown was best known for an anecdote. He was Yogi Berra's roommate in the late 1940s, and there was an evening when both were reading—Brown a medical text, Berra a comic book. They put their books down at about the same moment, and Yogi asked, "How did yours come out?"

"True story," says Brown, 59. "It was a pathology text. You know, I was the first ballplayer to become a doctor while I was still in the game. It wasn't easy. I usually missed most of spring training because of medical school. The Yankees weren't too happy about that, but they knew that if they forced a choice I'd have to quit the team. I often wonder how I would've done if I'd been able to give the game my undivided attention." The record shows that Brown did fine. He was a platoon player on the great Yankee teams of 1946 through 1954, an infielder who hit .300 or better his first three seasons and had a lifetime batting average of .279 and who seemed to perform best under pressure, especially in World Series games.

It was an ability that served him well during 26 years as a cardiologist in Fort Worth. "I didn't really miss the game all that much," he says. "I did spend six months helping the Texas Rangers get organized

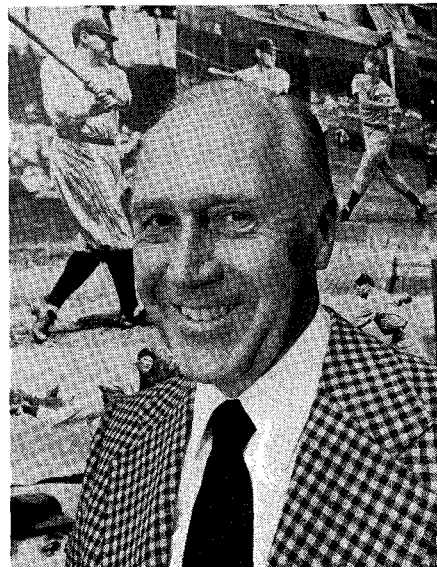
when they moved here, and I could have stayed on with them, but I returned to my practice. Over the last few years, though, I was beginning to think about what I'd do with myself when I could no longer handle the constant pressure, the medical emergencies . . . and then some friends,

people associated with the Rangers, proposed this."

The presidency of the American League isn't quite open-heart surgery, but it can be trying at times. Brown has to referee disputes among owners, managers, players, and umpires; he must contend with the use of substances as diverse as pine tar, spittle, and cocaine. He has also had to move to Manhattan, with his wife, Sara. On the other hand, he gets to go to as many ball games as he wants.

Actually, Brown's first season has been notable for an absence of controversy: few suspensions for drugs or bad manners (but then, no Billy Martin to kick dirt on umpires). Even George Steinbrenner, a dark cloud in any league-president's life, has been relatively quiet. "It's been fun," Brown says. "And you know, dealing with owners and umpires turns out to be a lot like dealing with patients: The only time you hear from them is when they've got a problem."

JOE KLEIN



### PRICES

HERE'S WHAT SOME WHOLE nouvelle pizzas cost around New York these days:

□ Eight-inch "Pizza Rustica" with mussels, tomatoes, anchovies, black olives, mozzarella, and red pepper at Orso (322 West 46th Street), \$7.

□ Six-inch deep-dish "Chicken Mexicana" pizza with guacamole, tortilla chips, salsa, and cheese at Pizzapiazza (785 Broadway), \$5.95.

□ Eight-inch pizza with duck sausage and sage at Ernie's (2150 Broadway), \$7.95.

□ Nine-inch pizza with smoked ham, smoked mozzarella, zucchini, onions, and tomatoes at Hoexter's (1442 Third Avenue), \$7.



AMENITIES

# FUNNY, IT WON'T LOOK ZOOISH



FOR ALMOST TWO YEARS now, the Central Park Zoo has been shut down for renovation. During this time, the project's budget has swelled from an initial estimate of \$9 million to \$28-million, and construction will not start for several more months. Some people are wondering exactly what they'll be getting in the new zoo for this price.

For a start, there won't be any lions, tigers, elephants, or gorillas. Instead, the zoo will be divided into three different climate zones, each designed to accommodate smaller animals in wildlife settings without bars.

"You can't put real large animals in small spaces," said Richard Lattis, director of city zoos for the Zoological Society, which is co-sponsoring the

renovation with the Parks Department. Lattis explained that although the zoo will not be expanding beyond its 5.5 acres, over 200 species will be on display, more than twice as many as before.

The plan calls for the removal of all the barred cages and most of the

buildings on the site so that the zoo itself will blend in more harmoniously with the rest of the park's grassy landscape. Each animal will be presented in its natural setting, separated from the public by moats or glass. The polar bear, for example, will lounge near a pond surrounded by high rock walls—so it won't be able to make a dash for the Wollman Rink.

"Part of the reason the project will take so long and cost so much is that we're trying to make the zoo into a more humane place for the animals," said Joe Monaco, chief engineer of the project. "That involves a lot of design work."

Another reason for the expense is that the sponsors have hired top-of-the-line people to help with the

renovation, including landscape architect Philip N. Winslow and architect Kevin Roche. The Zoological Society, which has contributed \$11 million to the revamping, will take over maintenance of the zoo when the work is done.

"If we're done by fall of 1987, I'll be happy," said Lattis. "That will only happen if absolutely nothing goes wrong."

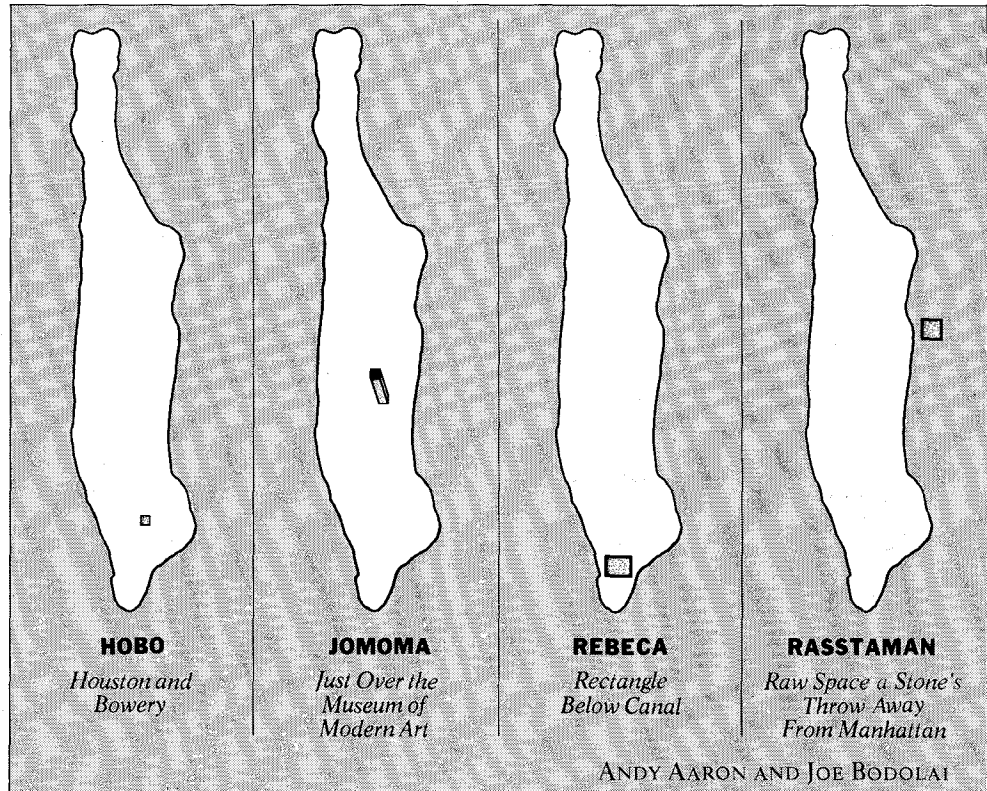
At least one part of the zoo won't be changed.

"The sea lions will be where they've always been," Lattis said. "Except we're getting rid of that concrete structure in the middle of the pool [photo] and replacing it with a more naturalistic rock formation. It's just something to make them more comfortable."

PETER BLAUNER

GAZETTEER

## New-Look Neighborhoods



OVERHEARD

TWO LADIES ARE EMERGING from *Hurlyburly*:

First lady: "What is that stuff the actors shove up their noses all the time? It can't be coke—they'd be too high to act."

Second lady: "Probably boric acid."

First lady: "No, I give my roaches boric acid. It kills them."

(Actually, the actors in *Hurlyburly* snort lactose. According to all reports, it hasn't done anything to them yet.) R.G.



## RAGS

*FIT at 40: Always in Fashion*

WHEN THE FASHION Institute of Technology throws itself a fortieth-birthday party next Monday night, the campus on 27th Street between Seventh and Eighth Avenues will be lined with balloons and strings of lights, the ILGWU chorus will sing, and students from the school's nineteen major departments will perform their specialties alfresco. For the evening's finale, singers and dancers from Broadway's chorus lines will share a runway with 30 models wearing

clothes designed by 25 FIT alumni, including Calvin Klein and Norma Kamali.

The block party will be hard to miss, but since it opened in 1944, FIT has quietly become an integral part of the fashion industry—and the city. Started by the Educational Foundation for the Fashion Industries, with an enrollment of only 100 students, FIT now trains illustrators, pattern-makers, buyers, and advertising managers, as well as designers.



*A recent show at FIT*

Every year, 12,000 people attend classes—seven days a week, over 45 weeks a year—taught in Spanish,

Greek, Chinese, and English. And because the foundation remains a partner in the running of the school, FIT's degree programs and resources are matched to the needs businesses have at the moment.

In the design lab, file drawers are filled with 4 million swatches of fabric that both students and design professionals can borrow. One of Lenox's most popular china patterns, for instance, is based on a sample pattern borrowed from the institute.

In the costume collection, dresses organized by decade, country, and designer hang on racks, their matching shoes, bags, and earrings stored nearby in temperature- and humidity-controlled rooms—over 1 million items in all. Designers can often be found here seeking inspiration. But FIT's biggest contribution is its graduates—people such as Ithane Barnes and Bill Haire, illustrator Antonio Lopez, and Ed Newman, a Dan River vice-president. Even more important, nearly all FIT graduates are able to find the kind of jobs they trained for.

"Our bottom line," says executive vice-president emeritus Shirley Goodman, who has been with the school since 1949, "is placement."

It's nice when something works. Happy fortieth, FIT.

AMY VIRSHUP

## L.A. TELEX

## REPUBLICANS AT WAR

THE ONLY PLACE YOU MAY find Republicans fighting this year is in Rancho Mirage, California, the exclusive desert community eleven miles from Palm Springs. Two of the town's most famous residents, Frank Sinatra and former president Gerald Ford, are battling over whether the town should allow a \$90-million resort and residential complex to be built in the Rancho Mirage foothills.

In 1982, the Houston-based Federated Development convinced the Rancho Mirage City Council to let it build the project. As soon as the council acted, Susan Marx, the widow of Harpo Marx, formed the Mountain Protective League and got the issue on a city ballot. She was joined by her former sister-in-law, Barbara Sinatra (who was once married to Zeppo Marx), and by Barbara's husband, Frank, who took out full-page newspaper ads asking citizens to keep developers out of the desert mountains.

Meanwhile, the developers convinced Gerald Ford to invest in the project and

help sell it to his neighbors. In May, the City Council gave the developers permission to build a smaller version of the original project. And, once again, the Mountain Protective League got the issue placed on the ballot.

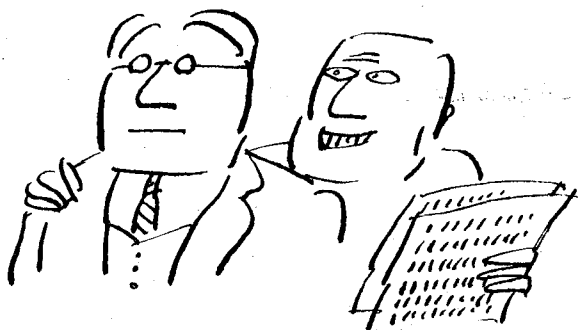
Last week, the developers made a last-ditch effort to get the Court of Appeals to stop the election. If they lose, Gerald Ford will be campaigning this fall for both Ronald Reagan and the resort.

"President Ford feels this is not really an environmental issue," says

Bob Barrett, Ford's chief spokesman. "It's an issue of the people who were here first not wanting to let any more people in."

Are Sinatra and Ford still speaking? "Of course," Barrett says. "Frank and Jerry have sat down and talked about this many times. But Barbara is very concerned about the issue, so Frank has had to choose between supporting his wife or supporting Jerry Ford." And he doesn't have to sit across the breakfast table from Jerry Ford every morning. JEANIE KASINDORF

## PEN &amp; PENCIL



*"You're a proven business incompetent with a zero sex drive, Al. Our polls make you a dream candidate."*

ANTHONY HADEN-GUEST



From the  
Pulitzer Prize  
winning play.  
From an award  
winning director.

Comes the  
suspense story  
of the year.

# A Soldier's Story

**OPENING THIS FALL.**

**PG** PARENTAL GUIDANCE SUGGESTED  
SOME MATERIAL MAY NOT BE SUITABLE FOR CHILDREN



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RUTH  
RECOMMENDS

BY RUTH GILBERT

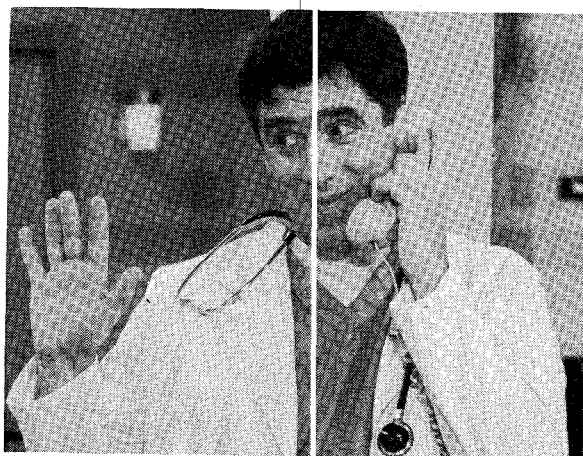
*Fifth Avenue is closed to traffic for the New York Is Book Country street fair September 16, 11 a.m. to 5 p.m. Examine 205 exhibits, meet authors; enjoy, enjoy!*

**'A JOKE OF DESTINY'**

Lina Wertmüller's latest picture deals with a man who finds himself in an international crisis while his domestic life falls apart. It's termed a comedy and opens September 12 at the Plaza.

**'A SOLDIER'S STORY'**

Howard Rollins stars as an officer investigating the murder of a black sergeant at a southern base during W. W. II in this film, opening September 14 at the Baronet and Guild.

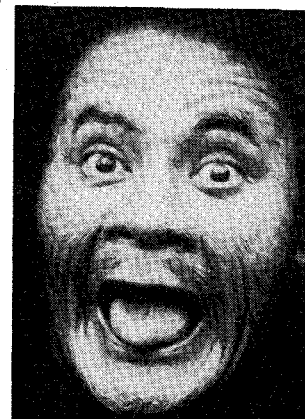
**'E/R'**

Elliott Gould stars as a personable doctor working overtime to raise money for alimony

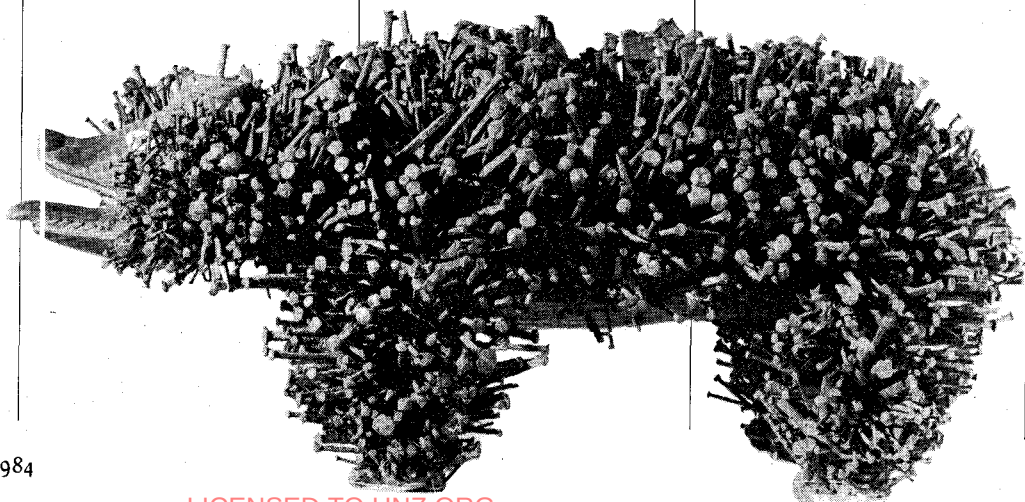
payments. The series previews September 16 on Channel 2 from 8 to 9 p.m.

**'UTU'**

Anzac Wallace stars in a New Zealand film dealing with the drive by islanders to preserve Maori culture. The tattoos, as seen here, are an important part of the film, which opens September 13 at the Beekman Theatre.

**OATH-TAKING  
FIGURE: DOG**

Kongo dogs made of nails are really symbols of power. This one is on view at the Center for African Art, the new museum at 54 East 68th Street, in an exhibition opening September 18.





# Stolichnaya

## The Vodka



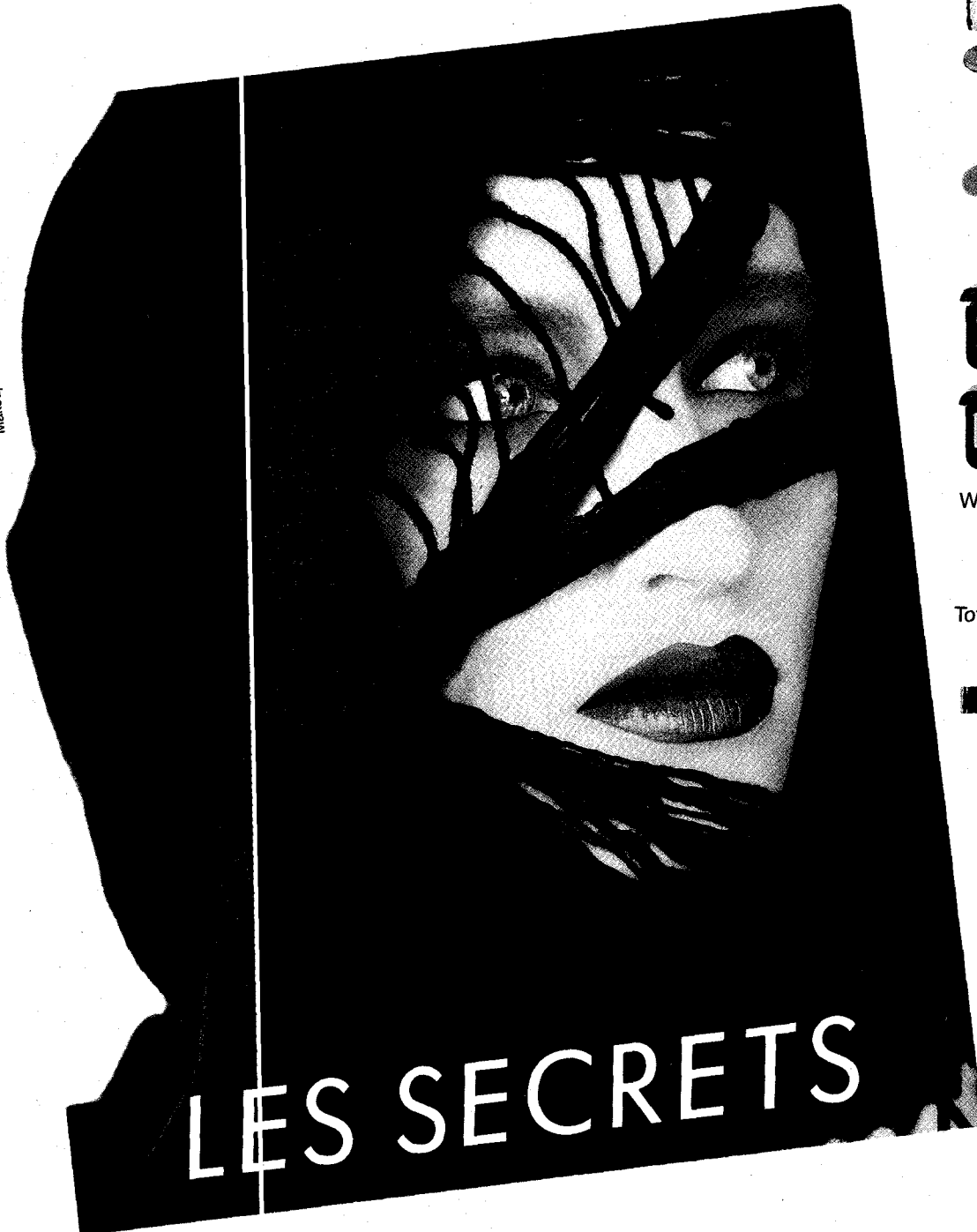
STOLICHNAYA VODKA. 80 and 100 proof, distilled from grain.  
Imported by Monsieur Henri Wines, Ltd., White Plains, New York.



# Christian Dior

MAQUILLAGE

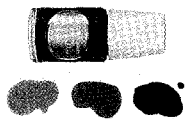
Makeup design created by Tyen for Christian Dior



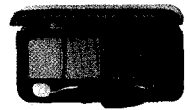
LES SECRETS

SAKS FIFTH AVENUE

Veiled in secrecy  
the look for Autumn



Transparent  
lips and nails



Whisper soft eyes

Vibrant lashes

Totally new  
Totally unexpected  
colours





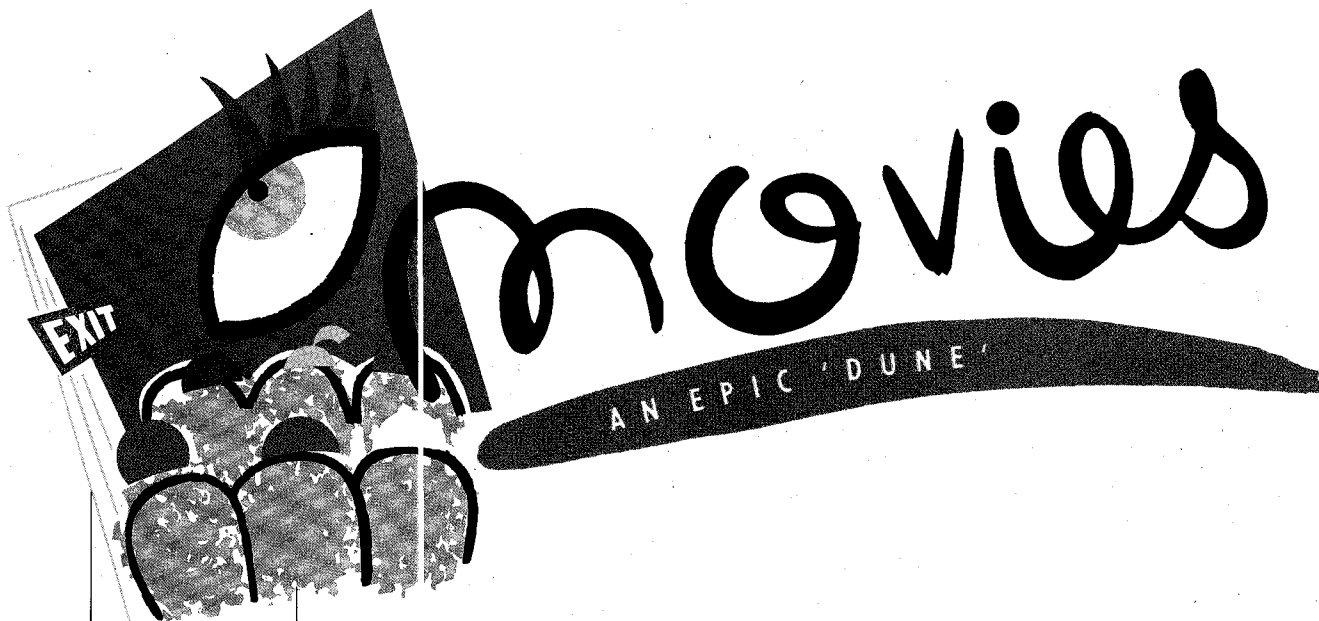
NEW YORK

THE FALL OF NEW YORK WOULD MAKE even Gibbon giddy. And why not? At the movies, the epic of *Dune*; at the Met, the epic of Domingo. There's *Cyrano* on Broadway, "Primitivism" at MOMA, a fourteen-part panorama of India on PBS. Plus new books, yet more new restaurants, and the Japanese touch in retailing.

Illustrations and lettering by Laurie Rosenwald

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ELECTRONIC REPRODUCTION PROHIBITED





## STING OF THE POLICE

plays an evil warrior in a \$40-million production that looks like nothing you've ever seen.

Photograph by  
Dirck Halstead

"ONE DAY, 4,500 EXTRAS FROM THE MEXICAN ARMY showed up—on the wrong Tuesday. Did they give me a look when I said, 'Next week.' But they came back." Producer Raffaella De Laurentiis, daughter of Dino and every bit as tenacious, is talking about *Dune*, the science-fiction epic that she and director David Lynch are now completing in time for a December opening in 3,000 theaters all over the world. Shot in Mexico on a budget of \$40 million, *Dune*, which is based on Frank Herbert's immensely popular 1965 novel, has generated more production stories than any movie since *Apocalypse Now*.

"Yes, well, there was the time we moved the whole crew and hundreds of extras out to the desert to shoot," Raffaella continues. "And it rained during the night. But, you see, this was supposed to be the planet Dune, where there is no water, and we had earlier employed 200 peons to clear three square miles of desert of every living thing—every plant, every lizard, every scorpion. The day after the rain, things began sprouting in the sand. So we sent people in there to pull it all out again, which left footmarks. Then there was the second-unit director who fell off the cliff instead of the stuntman and almost killed himself. Oh, it was a happy time."

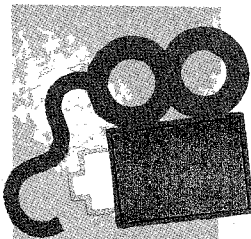
Gigantism is a way of life in feature filmmaking, but *Dune*, with its four planets, each featuring a radically different look, may exceed all past epics in scale. There are speaking roles for 39 actors, including Max Von Sydow, José Ferrer, Francesca Annis, Kenneth McMillan, newcomer Kyle MacLachlan, and Sting, lead singer of the Police, who plays the evil warrior Feyd and appears, at one point, naked except for a pair of wings taking the place of a fig leaf. Working under the supervision of production designer Tony Masters, Mexican craftsmen built more than 70 sets, many of them immense and elaborately decorated in styles showing Egyptian, Venetian, or early-Victorian influences. Carlo Rambaldi, who has designed such creatures as King Kong (the second) and little E.T., created the huge, devouring sandworms of the planet Arrakis, thick as a cement truck and a quarter of a mile long. They wiggle, and they cost \$2 million. Albert Whitlock (*Earthquake*) and Barry Nolan (*King Kong*) worked on the special effects, and Freddie Francis, who shot *The Elephant Man* for Lynch, did the cinematography, using filters that allow one to see deep

into the heavy shadows that Lynch loves to create.

In recent examples of movie science fiction, the imaginative possibilities of the genre have gone unexplored, but *Dune* may change all that. Lynch resolutely threw out anything that looked the slightest bit familiar; this movie will have no computer screens or spaceships that look like plastic parts held together with glue. "It's not a high-tech picture," says Lynch. "Our idea was that about 5,000 years ago there was a renaissance in the universe, and a great many beautiful machines were created, and these nifty things are still running."

Herbert's novel, with its wars and visions, its mystical episodes and its messiah, has inspired movie dreams ever since it was published. The author himself tried unsuccessfully to reduce the book's complicated structure to a two-hour movie, and at various times, the directors Alejandro Jodorowsky (*El Topo*) and Ridley Scott (*Alien*) took a shot at a script. After being hired by Dino De Laurentiis, Lynch labored over a period of eighteen months on seven drafts of the screenplay. At first glance, the 38-year-old ex-art student is an odd choice for an expensive epic. Lynch could be called a natural expressionist who conceives of film as a form of painting. His first feature, the cult horror classic *Eraserhead* (1977), was a genuinely disturbing vision of alienated life in an industrial ghetto—a sick but oddly moving comedy with hallucinatory episodes and the birth of a deformed child. *The Elephant Man*, which followed in 1980, also centered on deformity and suffering, but the movie had extraordinary dignity and heart, and it was the quality of sympathy that attracted the De Laurentiises.

Polite and handsome, with blue eyes and wavy long hair, Lynch speaks in a high-pitched, friendly voice that occasionally recalls the tones of Hubert Humphrey. He lives modestly in Los Angeles and Virginia (where his wife and son live), and says his only luxury is a 1958 Packard Hawk. When I spoke with him, he was undergoing the terrors of postproduction ("People can now look at the screen and say, 'That's it?'"), but he talked with unfailing enthusiasm of his collaborators, especially Sting. "He has presence and charisma—an intensity in his face. He makes you see him, whatever he's doing." Whatever else *Dune* may turn out to be, it's not likely to be bland. **DAVID DENBY**







SEPTEMBER 17, 1984/NEW YORK 47

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# 

DIANE KEATON GOES UNDER COVER, JESSICA LANGE AND SAM SHEPARD GO DOWN ON THE FARM. JEREMY IRONS, MERYL STREEP, AND ED HARRIS FALL IN LOVE WITH THE WRONG PEOPLE.

## PRESENT LAUGHTER

**A** lawyer who'd rather be a musician (Steve Martin) and an eccentric dying heiress (Lily Tomlin)—an unlikely pair to begin with, but Carl Reiner's *All of Me* takes bizarre matchmaking one step farther and manages to get the two to merge their bodies and souls. (September 21.)

**E**ddie Murphy continues his rocketing career with *Beverly Hills Cop*, the story of a tough Detroit cop who goes under cover in Beverly Hills to hunt down the killer of an old friend. Martin Brest directed. (December 7.)

**D**irector Amy Heckerling's *Johnny Dangers* (her first film since the much praised *Fast Times at Ridgemont High*) is a spoof on thirties movies—complete with hoods, cops, gang wars, and Michael Keaton in the title role. (December 21.)

**T**een idol Matt Dillon is the star of *The Flamingo Kid*, which concerns a youth on his last summer vacation before college who has such a good time that he decides to forgo the rewards of higher education. (December 21.)

**F**unny lady Goldie Hawn plays a Washington cocktail waitress who ends up, through a series of events far too complicated to describe here, a key figure in the State Department. *Protocol* was directed by Herbert Ross and co-stars Chris Sarandon. (December.)

## FAMILY PLOTS

**T**he obligatory love story for this fall season, Ulu Grosbard's *Falling in Love*, is set in New York City and Westchester County and has a stunning cast: Robert De Niro, Meryl Streep, Harvey Keitel, and Dianne Wiest. Streep and De Niro are commuters who meet on the train. They're married, but not, of



Robert De Niro and Meryl Streep are Falling in Love.

course, to each other. (November 21.)

**W**ritten and directed by Robert Benton, *Places in the Heart* stars Sally Field, Ed Harris, and John Malkovich, and tells the story of a small Texas town where a woman

a farmer's wife who fights to keep her family united in the midst of the government's foreclosure on their farm.

**T**he River is another chapter in the life story of American farmers facing high interest rates,



Thomas Hulce plays the manic Amadeus.

(Field) struggles to keep her family together despite enormous hardships. Bring Kleenex and be warned: This is only the first of three struggling-family tales expected this fall. (September 21.)

**T**he New York Film Festival, which will run from September 28 through October 14, will open with one of the season's most anticipated films—*Country*. It's directed by Richard Pearce and stars Jessica Lange and Sam Shepard, the couple of the fall season. Lange plays

overproduction, drought, or overabundant rainfall (and that's just the start of their problems). Mel Gibson, Sissy Spacek, and Scott Glenn star, and Mark Rydell (*On Golden Pond*) directed. (November 21.)

**N**eil Simon wrote the screenplay and Hal Ashby directed *The Slugger's Wife*, a comedy about a marriage falling apart because of career conflicts—he's a baseball player (Michael O'Keefe), she's a rock singer (Rebecca De Mornay, that wicked young thing from *Risky Business*). (December 21.)

## THRILLS AND CHILLS

**I**n the year 2010, which, coincidentally, happens to be the name of this film, we find Roy Scheider, John Lithgow, Bob Balaban, and Helen Mirren as outer-space stars, with Keir Dullea reprising his role from 2001. (December 7.)

**W**hen the planet Krypton went kaput, we thought only the infant Superman survived. We were



wrong. **Supergirl**, adrift on a fragment, came to us and grew up to be Tara (Helen Slater). Jeannot Szwarc directed, and others in the formidable cast are Faye Dunaway, Mia Farrow, and Peter O'Toole. (November 21.)

**A**n alien (Jeff Bridges) is stranded on Earth at the home of a widow and takes on the form of her late husband. **Starman** is the film, John Carpenter is the director, and Karen Allen plays the lucky widow. (December 14.)

**H**is latest John Sayles offering is **The Brother From Another Planet**. Sayles, creator of *Return of the Secaucus 7*, wrote and directed this quirky story of a black extraterrestrial (Joe Morton)



Drummer Girl Diane Keaton.

who lands at Ellis Island and makes his way to Harlem. (September 14.)

**C**lint Eastwood and Burt Reynolds play friendly adversaries in **City Heat**. One's a cop, the other a private eye, and they're both after the same undesirables. Richard Benjamin directed, and the admirable supporting cast includes Jane Alexander, Rip Torn, Madeline Kahn, and Irene Cara. (December.)

**D**iane Keaton acquires an English accent in George Roy Hill's **The Little Drummer Girl**, which is based on John le

Carré's best-selling book. Co-stars are Klaus Kinski, Yorgo Voyagis, and Moti Shirin, from Germany, Greece, and Israel, respectively—an international cast for an international cloak-and-dagger thriller. (October.)

**C**hristopher Reeve plays a once-tough flier who's been scarred, both mentally and physically, by an accident in **The Aviator**. That is, until he meets a girl (Rosanna Arquette) who helps him find a new meaning to life. (November 2.)

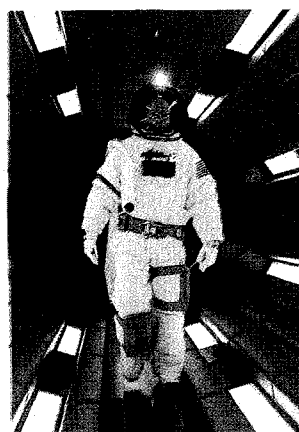
### ONCE IS NOT ENOUGH

**O**ld favorites Jack Lemmon and Charles Durning star in **Mass Appeal**, a film version of Bill C. Davis's Broadway play about an idealistic seminarian (Zeljko Ivanek) who argues with his easy-going teachers because he can't accept the realities of a life where "the collection plate is the Nielsen rating after the sermon." (December 5.)

**B**ased on Sydney Schanberg's award-winning reporting from Cambodia, **The Killing Field** (starring Sam Waterston, John Malkovich, and Athol Fugard) focuses on a reporter caught up in the 1975 Phnom Penh turbulence. (November.)

**P**eter Shaffer's **Amadeus**, a great big hit on Broadway, has been converted to a lavish and expensive film directed by Milos Forman. The story of the twisted relationship between Mozart and Salieri stars F. Murray Abraham, Tom Hulce, Roy Dotrice, Elizabeth Berridge, and Christine Ebersole. (September 19.)

**J**eremy Irons never seems to tire of being vulnerable. This time around, he's the unfortunate Swann, infatuated



2010: The saga continues.

with a heartless courtesan (portrayed by Italian beauty Ornella Muti), in **Swann in Love**, Volker Schlöndorff's adaptation of the Proust epic. (September 14.)

**H**e **Razor's Edge** is no stranger to the screen. The 1946 version of the Somerset Maugham novel, with Tyrone Power and Gene Tierney, was a huge success, and now it's coming to us with Bill Murray as the man determined to find some meaning in life after living through the horrors of World War I. (October 19.)



David Lean's epic production of *A Passage to India*.

**D**irector David Lean brings **A Passage to India**, E. M. Forster's famous novel, to the screen with stars Peggy Ashcroft, Judy Davis (*My Brilliant Career*), James Fox, and Alec Guinness. Davis plays the girl who accuses a Muslim doctor of attempted rape

and creates unrest in a British-administered town in India. (December 5.)

### SOUNDS OF MUSIC

**T**o add to the plethora of 1984 **Carmen** offerings, Bizet's **Carmen** arrives this fall, directed by Francesco Rosi, with international favorites Plácido Domingo (page 74) and Julia Migenes-Johnson in the cast, and Lorin Maazel conducting the Orchestre National de France. (September 20.)

**F**rancis Ford Coppola's latest extravaganza, **The Cotton Club**, describes the goings-on in the famous Harlem nightclub during the jazz age. Richard Gere, Diane Lane, Gregory Hines, and Lonette McKee are just a few of the myriad cast members in the notorious movie that at last count cost over \$45-million to produce. (December.)

**I**n his first feature film in over twelve years, Paul McCartney wrote and stars in **Give My**

**Regards to Broad Street**, a musical fantasy spanning 24 hours in the life of an international singer-composer. Ringo Starr, Linda McCartney, Barbara Bach, Bryan Brown, and the late Ralph Richardson embellish the cast. (October 26.)

RUTH GILBERT





# theater

A 'CYRANO' FROM LONDON

DEREK JACOBI STANDS UNDER THE SECOND MOST famous balcony in theater history, a stern and sober figure among the lush draperies of jasmine boughs. "Christian," he coos sardonically to the hapless young wooer of the lady above—"Christian, come and have the lines thrown to you." Cyrano de Bergerac, with the heart of a lion, the wit of an angel, and the nose of a rhinoceros, can speak to his beloved Roxane only through the dummy, Christian, until, impatient, he pushes him away and pours out his soul's passion in another man's voice. "Oh God, how I love you, I choke with love," he groans. "Your name, Roxane, Roxane, swings like a brazen bell, telling itself—Roxane, Roxane..." The anguished lover sways like the bell, struck to eloquence though reverberating with pain.

English audiences and English critics have applauded Jacobi, 45, in *Cyrano de Bergerac* and as Benedick in *Much Ado About Nothing*, the Royal Shakespeare Company productions that open with a doubleheader at the Gershwin October 14. For Jacobi, whose own voice is light and full of deliquescent charm, *Cyrano* is the fulfillment of a dream of 30 years. He had been "struck dumb" by the José Ferrer film as a schoolboy, and the part was still on his mind when the RSC called in 1982. "They asked if there was anything I particularly wanted to play, and I thought, 'Well, I'll pig in for one I've always wanted to have a go at.' So I said Cyrano, and they said, 'Oddly enough...'" The company was in fact planning to put on Anthony Burgess's adaptation of Edmond Rostand's heroic comedy—a version that matches Burgess's gift for flamboyant wordplay with Cyrano's while cleaning up some of its preciosities. (A kiss is no longer "The red dot over the *i* in 'loving,'" but "The very Oof of 'love' in the expectant lips.") Ralph Koltai has designed a sumptuous evocation of seventeenth-century France, including a Delacroix-style setting for the siege of the Gascon knights at Arras. As Cyrano, Jacobi combines vocal suppleness with a robust physical presence, never letting us forget that his hero's panache has its roots in a fierce and embittered love of truth, that it is not merely the feather in the cap but the feather in the arrow.

Jacobi gets in some flamboyant swordplay as well, leaping from a chandelier, his white plume flying, to avenge an insult to the muse. He also gets to exorcise a disturbing memory. "When

we began work, Terry Hands [the director] asked did I know how it felt to be ugly. And I did, because for several years as a teenager, I had the most appalling acne. I couldn't bear people looking at me, and I would walk down the street challenging them with my eyes."

An East London boy, Jacobi went to Cambridge, and then began rising in England's repertory companies, first in the Birmingham Rep and then in the National Theatre. His best-known roles have been Hamlet, which he played on television and toured through China, and the lead in *I, Claudius*, the TV series about the driveling emperor who turns out to be the wisest Roman of them all. Jacobi is emphatic about the advantages of repertory—"It gives you confidence. I don't agree that security dams up an actor's creative forces." He is, though, wary of too much of a good thing. "I think low self-esteem is of enormous value to an actor. If what you want to do is display all the sides of your wonderful personality, that's not acting—that's masturbation. I think I'm kept from going stale in a role by the fact that I still get very frightened each time I go on. I think, 'This is the night it will all go wrong. This time they'll find out it's all a fluke.'"

Like others in the RSC, Jacobi has his complaints about the early-Mussolini-style Barbican Centre, the company's London home since 1982. "The rehearsal areas are all below sea level, so we spend the day under fluorescent lights, breathing recycled air. The canteen is down there as well, so there's no escape from the Stygian blackness." He fondly recalls the Old Vic, former home of the National under Laurence Olivier: "That was a theater that had been lived in. The theater itself let you know if it liked the play. You could feel approval oozing down the walls."

At the moment, Jacobi, a bachelor, is rehearsing, babying the Victorian house he bought recently in Hampstead ("I've had dry rot and rising damp"), and looking forward to New York, where he starred four years ago in *The Suicide* ("I like the speed of the place; fashions come, fashions go, sometimes in a day"). He thinks that the *fin de siècle* splashiness of *Cyrano* has come back into fashion—"The time has come round again for something romantic and theatrical, something people can give themselves to unashamedly"—and he may be right.

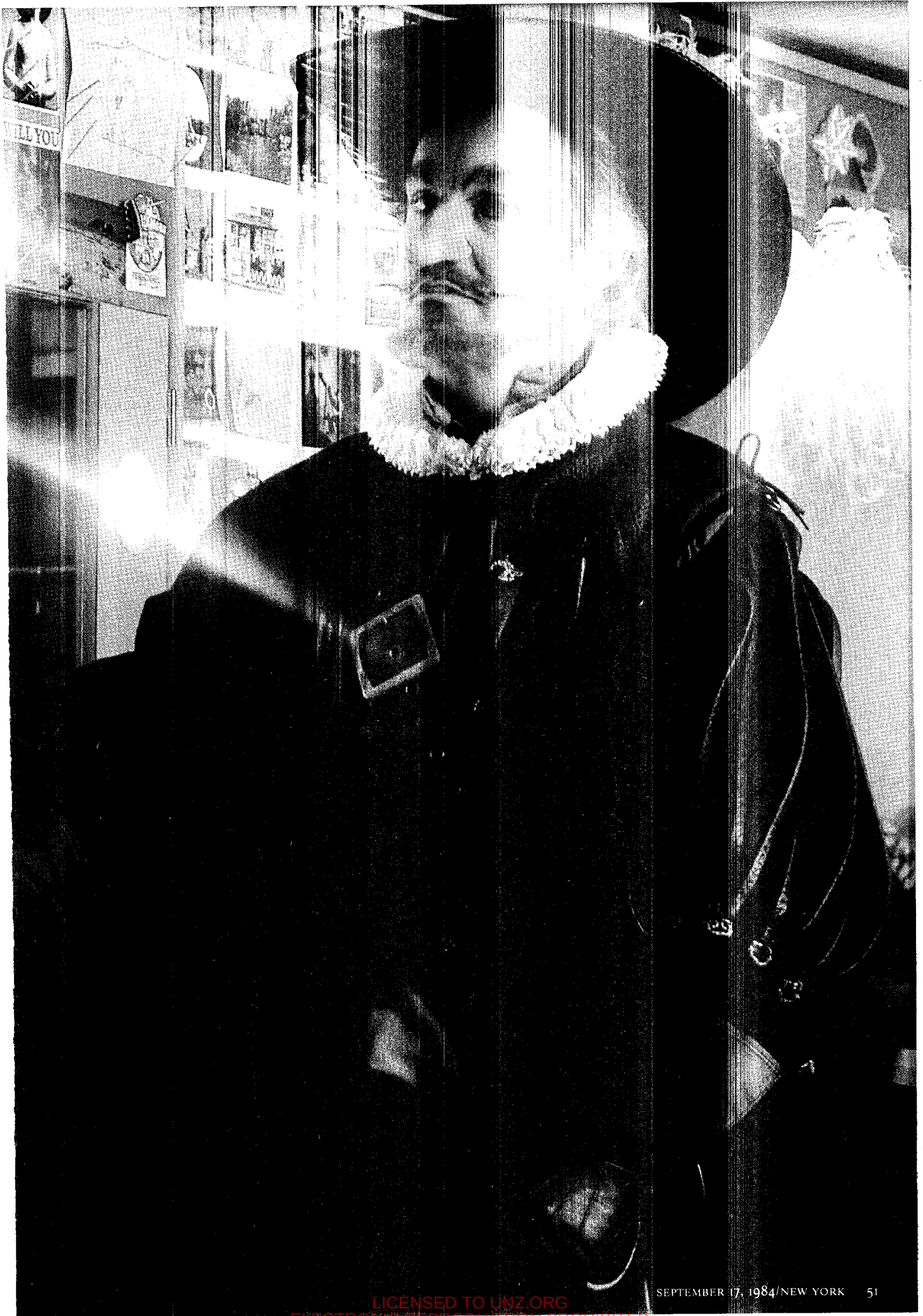
RHODA KOENIG

DEREK JACOBI  
LEADS  
THE ROYAL  
SHAKESPEARE  
COMPANY

in a freshened-up  
version of the Ros-  
tand comedy and a  
new *Much Ado*.

Photograph by  
David  
Montgomery







# theater

AMANDA PLUMMER LOVES A STRANGER, LINDA RONSTADT'S LITTLE HANDS ARE COLD. IN AN INFLUX OF POETS, WHITMAN AND DICKINSON CHAT, THE ELIOTS BICKER, AND KIPLING BRISTLES.



Jim Dale and Stockard Channing contemplating Joe Egg.

## SERIOUS BUSINESS

On the heels of the successful revival of *Death of a Salesman* (which reopens with Dustin Hoffman, Kate Reid, and John Malkovich September 14 at the Broadhurst), Arthur Miller has been revising his *After the Fall* for its first major New York production in twenty years. Frank Langella, last seen in *Design for Living*, will play the self-doubting Quentin, Dianne Wiest (who won an Obie last year for *Serenading Louie*) will play the self-destructive Maggie (read Marilyn Monroe), and John Tillinger, director of the revival of *Entertaining Mr. Sloane*, will direct Miller's most autobiographical of plays. (Playhouse 91, October 4.)

Circle in the Square will have the season's major revival of a Tennessee Williams play—*Orpheus Descending*. Williams's retelling of the myth concerns an enigmatic intruder in a small southern town and the two women, a middle-aged storekeeper and a young girl, who are drawn to him. Irene Papas and Amanda Plummer will co-star, and Andrei Serban will direct. (December.)

The spate of one-man (and woman) shows continues with *Kipling*, a British import that's been selling out in London. Alec McCowen, last seen in New York delivering *St. Mark's Gospel*, now sports a Kipling mustache to deliver Brian Clark's (*Whose Life Is It Anyway?*) revisionist portrait of the author, tradi-

tionally thought to be a fanatical imperialist. (Royale Theatre, October 10.)

A new Off Broadway theater, the Chelsea Playhouse, makes its debut with Hal Holbrook in a revival of *The Country Girl*. Holbrook plays the alcoholic, down-on-his-luck actor trying to make a comeback in Clifford Odets's disturbing drama of backstage life. (October 18.)

One of last year's most anticipated shows went straight to London without a stop on Broadway. But this fall, *The War at Home*, which has been receiving critical acclaim abroad, really promises to open on this side of the Atlantic. Frances Sternhagen stars in James Duff's drama of a family dealing with a shell-shocked son, and Michael Attenborough directs. (Theater and date to be announced.)

The fascination with Zelda Fitzgerald never seems to die. In the new one-woman show *Zelda*, written by William Luce (who brought us *The Belle of Amherst*), Olga Belin plays the ill-fated golden girl. (American Place Theatre, October 23.)

## COMEDY TONIGHT

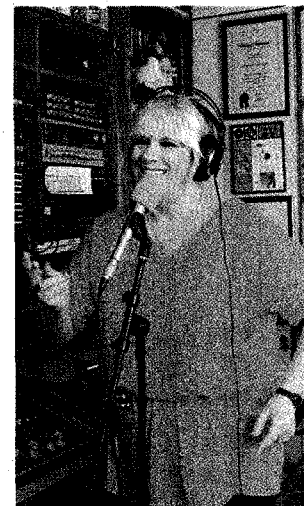
Spirits seem to be the latest box-office phenomenon, what with the recent success of *Ghostbusters*, and this fall's *Boo*, a new spoof on demoniac possession, starring the ubiquitous John Carradine. It opens, the spirits willing, on October 31. (Theater to be announced.)

The murder of an accused terrorist by the Italian police seems unlikely material for comedy. But Dario Fo's *Accidental Death of an Anarchist* is a marvelous farce, a bit of the Marx brothers brought to the world of bureaucracy and politics. Fo, one of Eu-

rope's best-known satirists, has been denied entry to the United States by the State Department, but his ideas have slipped through. Jonathan Pryce will play the role of the Fool. (Belasco Theater, November 15.)

The original *Pajama Game* gal, Janis Paige, will be teaming up with Kevin McCarthy, the original *Body Snatchers* man, in a new comedy by Lawrence Roman (*Under the Yum Yum Tree*). *Alone Together* features the veteran actors as a couple delighted at the prospect of an empty nest after years of dealing with troublesome children. (Music Box, October 21.)

Tom Stoppard enthusiasts will get a chance this fall to see a revival of his seldom-produced first play, *Enter a Free Man*. Jerome Kilty, most recently seen in *A Moon for the Misbegotten*, will play the moonstruck inventor who is given to such follies as the re-usable

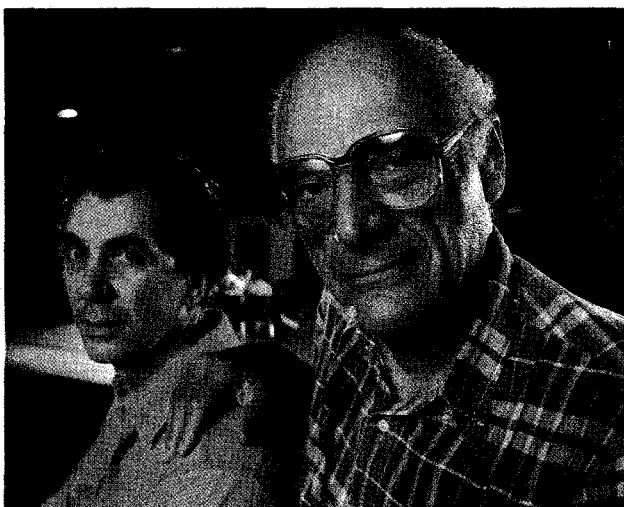


Leader of the Pack Greenwich.

envelope. (Perry Street Theatre, September 30.)

The stand-up comic Whoopi Goldberg, described by Mike Nichols as "one part Elaine May, one part Groucho, one part Ruth Draper, one part Richard Pryor, and five parts never before seen," is





Frank Langella portrays the young Arthur Miller.

being brought to Broadway by Nichols in a new show called **Whoopi Goldberg Variations**. (Lyceum Theatre, October 31.)

#### MUSIC IN THE AIR

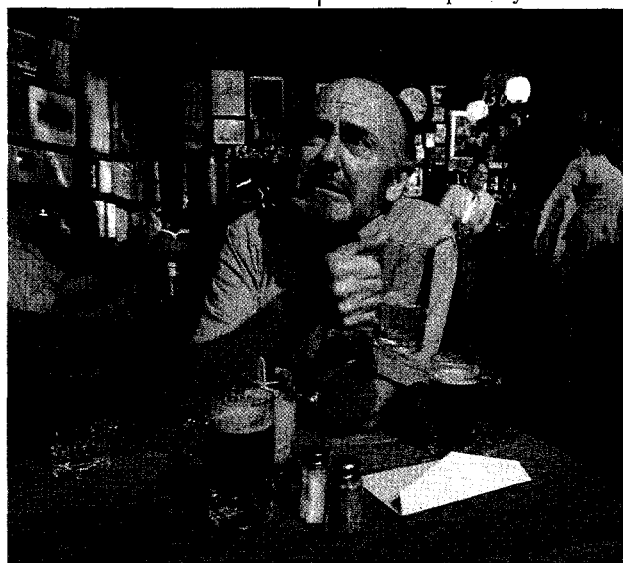
**W**hen **Ma Rainey's Black Bottom**, August Wilson's new musical drama about the early days of black singers, was presented at the Yale Repertory Theatre last spring, it won rave reviews. The show revolves around a single recording session of the legendary blues singer Gertrude "Ma" Rainey, and Theresa Merritt will return in the title role of the singer who was by turns a flamboyant heroine and a monster. (Cort Theatre, October 11.)

**T**he **Three Musketeers** is undergoing a bit of a face-lift on Broadway. Mark Bramble, author of **Barnum** and **42nd Street**, has revised the P. G. Wodehouse and Rudolf Friml musical version of Dumas's classic novel. (Broadway Theatre, November 4.)

**P**atchwork quilts don't seem a likely source of inspiration for writing a musical. But for Molly Newman and Barbara Damashek, the patches led to **Quilters**, an ensemble work about nineteenth-century pioneer

women. It has been touring the country and recently ended a run at the Kennedy Center. (Jack Lawrence Theatre, September 25.)

**D**iamonds Are Forever\* Definitely Not the **James Bond Musical!** is the involved title of the latest Harold Prince offering. The musical celebrates



Jerome Kilty wrestles with the fate of a Free Man.

"the national pastime" (baseball, for those of you who were wondering), and more than 30 composers, lyricists, and authors contributed to the show. (Downtown Circle in the Square, November 29.)

**T**he "Da Doo Ron Ron" lady is bringing her cabaret show to the world of legit theater. **Leader of**

**the Pack** is a two-act production on the life and times of Ellie Greenwich, the sixties queen of teenage pop. (Ambassador Theatre, date to be announced.)

**T**he eclectic Elizabeth Swados, who has set to music the writings of Lewis Carroll, Greek tragedians, and Garry Trudeau, ventures into the realm of Russian poetry with **The Beautiful Lady**, a new musical with a score by Swados and lyrics based on the works of Russian pre-revolutionary poets. (City Stage Theatre, October 7.)

#### THE COMPANY WAY

**T**here can never be too many revivals of **She Stoops to Conquer**. The Roundabout Theatre Company is opening its season with Oliver Goldsmith's still-popular restoration comedy; Tovah Feldshuh will portray the con-

child. (Roundabout Theatre, December.)

**J**oseph Papp's program for the Public this season includes Linda Ronstadt singing an English version of **La Bohème**, with Wilford Leach directing. (November.) Later on, **Tom and Viv**, a new play by Michael Hastings about the less-than-idyllic relationship of T. S. Eliot and his first wife, will arrive from London's Royal Court with Julie Covington, Tom Wilkinson, and Margaret Tyzack. New plays are expected from Michael Weller and Albert Innaurato.

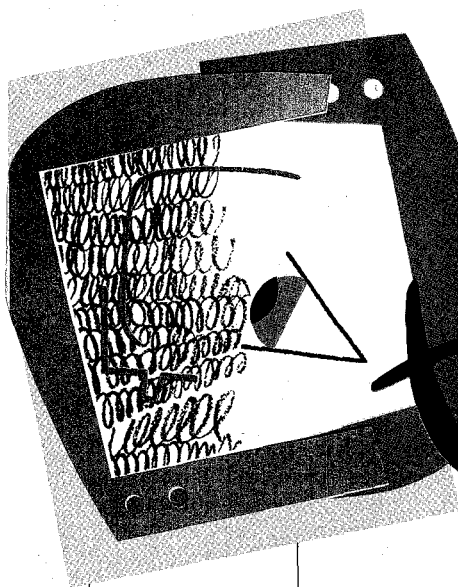
**C**ircle Repertory will open its season with one of Shakespeare's earliest comedies, **Love's Labour's Lost**. Toby Robertson, former director of the Old Vic Theatre, will stage this tale of a king and his three friends who take a vow of celibacy (the better to concentrate on their studies), only to have their good intentions disrupted by the arrival of a charming princess and her ladies-in-waiting. (October.)

**A** revival of David Storey's **In Celebration** will open Manhattan Theatre Club's season on October 30. The early work (written before *The Changing Room*) concerns the reunion of a coal miner and his wife and their educated sons on the couple's fortieth anniversary. Lindsay Anderson will direct. (City Center.)

**P**eter Parnell appears to have acquired a penchant for historical characters. In **Romance Language**, the author of *The Sorrows of Stephen* has managed to squeeze Walt Whitman, Herman Melville, Emily Dickinson, Nathaniel Hawthorne, Emerson, Thoreau, and a plot all into a two-hour performance. (Playwrights Horizons, date to be announced.)

ELLEN HOPKINS





# television

## THE JEWEL IN THE CROWN

**SUSAN WOOLDRIDGE AND ART MALIK** star in a fourteen-part PBS masterpiece based on Paul Scott's *The Raj Quartet*.

QUITE SIMPLY, *The Jewel in the Crown*—WHICH WILL begin its run as a fourteen-part series on PBS December 16—is the best sustained television I've seen in more than 30 years of watching, with an eye like a satellite saucer. It isn't necessary to have read Paul Scott's *The Raj Quartet* in order to enjoy the series that so lovingly brings it to visual life, but you will want to anyway, and if you haven't, I envy you.

It was Scott's huge ambition to explain the end of the British imperial presence in India. (India is the "jewel" in Victoria's crown.) To do so, he had to put on the skins and see through the eyes and read the minds of British civil and military authorities and their wives and children; of Hindu and Muslim intellectuals and politicians, merchants and servants, missionaries and maharajas. He had to assume India—the history, the religions, the physical and erotic landscape—as though it were a hair shirt.

By pulling a single thread, Scott managed to unravel, or perhaps to elaborate, the entire psychic tapestry. In the wartime turmoil of 1942, in the Bighar Gardens of Mayapore, an English girl, Daphne Manners, is raped by six Indians. An English-educated Indian boy, Hari Kumar, Daphne's lover, is falsely accused, tortured, and imprisoned without trial. This incident—which will fitfully haunt the last several hours of the series—is made to stand for a "situation" that is psychopathological and racist. We understand that the sexual anger between white and brown is symptomatic of the social lie the British sold to themselves and the Indians. The British leave, and the Indians slaughter one another. "There is no love; there is only contempt and fear," says Ronald Merrick, the British policeman who tortures Hari Kumar. "After 300 years of India," says Sarah Layton, "we've made this whole damned, bloody, senseless mess."

The men and women who made *The Jewel in the Crown* for Granada Television are obviously devoted to Scott's world, to its temples, houseboats, gardens, and violence, the exotic and the squalid, as well as to his prose. The script by Ken Taylor not only straightens out the narrative into a chronological arrow—Scott liked to begin with his secrets and then circle around them, laying on additional meanings like adhesive plasters—but also manages to incorporate fragments of introspection into plausible chitchat. The producer and co-director, Chris-

topher Morahan, chases every nuance with a scalpel or a sword. The camera work—by Ray Goode of *Brideshead Revisited*—is by turns intimate and oracular, savage and mesmerizing; it stuns the eye and maps a whole subcontinent of emotions.

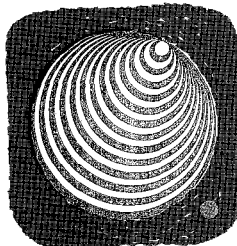
And the acting is, without exception, grand. As Daphne Manners, Susan Wooldridge will break the blackest of hearts. She isn't permitted to be pretty; she is thin and awkward, as if plunging into thought from a pair of snapped stilts. But she becomes beautiful by thinking. Intelligence makes her glow, and when we lose her, we curse the TV set and Victoria. A similar transformation occurs to the retired missionary Barbie Batchelor, played by the redoubtable Dame Peggy Ashcroft. She's supposed to be dotty; her gathering dignity exalts her. This is the best acting I have seen on TV, including Olivier as Lear. Sarah Layton, the colonel's daughter, must take up where Daphne leaves off in the sexual politics of India. Geraldine James combines in Sarah the dignity of Ashcroft and the intelligence of Wooldridge.

Even in the novels, Scott's women tend to overwhelm the men; each is a subcontinent. Judy Parfitt as Sarah's alcoholic mother, Rachel Kempson as Lady Manners, and Fabia Drake as Mabel Layton are splendid. Nevertheless, Art Malik as Hari Kumar perfectly snares the man without a country. Eric Porter as Count Bronowsky, the White Russian *éminence grise* in the court of the nabob of Mirat, shows that he's made of more than Soames Forsyte. And Tim Pigott-Smith, as Merrick, triumphs almost as much as Dame Peggy. Merrick is required to be sinister, guilty, repressed, and compelling for all fourteen episodes. The point of Merrick is that he didn't, in England, go to the right schools; he already knows the terms of the British lie that the Indians are just learning to construe in blood.

Every novel is part soap opera. Scott's *Quartet* has its fair share of doomed romance, random mayhem, suicide, and karma gone wrong. Every *great* novel has much more: social texture, moral choice, meta-

physics, poetry, a sense of humor, revelation. Until now, no great novel has gotten a movie or a television program worthy of it. My only complaint about *The Jewel in the Crown* is that it's late. Scott died of cancer in 1978. He should have seen it. These people love him. So, obviously, do I. So, I should think, will you.

JOHN LEONARD

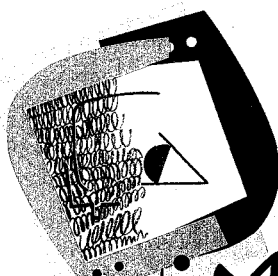






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# television

**BILL COSBY AND ELLIOTT GOULD PLAY DOCTORS. MICHAEL LANDON GETS BLISSSED OUT. AVA GARDNER IS IN ANCIENT ROME, JANE SEYMOUR IS AT LE DOME, SUSAN HAMPSHIRE STAYS HOME.**

*Rumpole goes to Miami.*



## FUNNY BUSINESS

**A**BC seems to be the unfunniest network, setting aside only half an hour each week for a new sitcom. That's **Who's the Boss?** (Thursdays; 8:30 P.M.). Tony Danza, late of *Taxi*, is an unemployed ex-ballplayer and a widower with a nine-year-old daughter. Judith Light is a divorced advertising executive with a seven-year-old son. Tony moves from Brooklyn to Connecticut to be Judith's housekeeper. They argue a lot.

CBS had the same idea. On **Charles in Charge** (Wednesdays; 8 P.M.), Scott Baio is a nineteen-year-old college student who serves as a live-in family helper. Scott has problems with this sex-role reversal, too.

**Dreams** (Wednesdays; 8:30 P.M.; CBS) is a sort of

*Flashdance* set in Philadelphia instead of Pittsburgh, with three boys instead of one girl. By day, John Stamos, Cain Devore, and Albert Macklin work at blue-collar jobs. By night, they wail in a rock-'n'-roll band.

CBS is also offering **E/R** (Tuesdays; 8:30 P.M.), which stands for Emergency Room, which is where, in Chicago, Elliott Gould moonlights. Dr. Gould is an ear-nose-and-throat man who moonlights because his divorce is so expensive. There are many nurses and one policeman.

NBC is playing doctor, too. On **The Cosby Show** (Thursdays; 8 P.M.), Bill Cosby is a Manhattan obstetrician with a wife and four kids. Cosby has promised that the show will reflect the changing state of marriage.

Also on NBC is **Punky Brewster** (Sundays; 7:30 P.M.). A "no-nonsense gent" finds his life changed for the better when a "seven-year-old waif" walks into it. The waif is played by Soleil Moon-Fry. Soleil Moon-Fry may be my favorite name in the whole world.

## JUST LOOKING

**A**t least one of the many new "action-adventures" is supposed to be funny, and two are sup-



*Jane Seymour as Hemingway's heroine in The Sun Also Rises.*

posed to be heartwarming. The funny one is **Murder, She Wrote** (Sundays; 8 P.M.; CBS). Angela Lansbury is a mystery writer who solves bizarre crimes from her little house on the coast of Maine with the help of zany relatives. This idea is so tired that my eyes fell out and scared the cat.

Michael Landon will once again warm the heart on **Highway to Heaven** (Wednesdays; 8 P.M.; NBC). He plays an angel "sent to Earth on probation to help

people in need and to spread good will." This is exactly the sort of wholesome family entertainment you might want to forget to tell your children about.

Also warming the heart will be Tony Franciosa in **Finder of Lost Loves** (Saturdays; 10 P.M.; ABC). With his beautiful assistant (Deborah Adair), Franciosa "will go anywhere and do anything in the name of love," such as finding for you the woman you should have married 30 years ago. Not such a bad idea, actually: a sort of *Fantasy Island* without Ricardo Montalban.

## CLICK CLICK BANG BANG

**M**iami Vice (Fridays; 10 P.M.; NBC) is *Hill Street Blues* with a beach. Don Johnson and Philip Michael Thomas are the two cops who walk the seamy side of "the serpentine cultural mosaic that is Miami."



*Hampshire in Barsetshire.*



Also on NBC is **Hot Pursuit** (Saturdays; 10 P.M.), a *Fugitive* look-alike. Kerrie Keane is "a brilliant test-car driver" who is framed for murder. Her husband (Eric Pierpoint) rescues her from custody, and they take off, pursued by the slain man's widow, Dina Merrill. I wish I were being pursued by Dina Merrill.

In **Hunter** (Fridays; 9 P.M.; NBC), Fred Dryer, late of the *Giants* and *Rams*, and Stephanie Kramer are "unorthodox private detectives willing to go the extra mile to nab a criminal while trying to stay out of hot water at headquarters."

Lynda Carter and Loni Anderson are **Partners in Crime** (Saturdays; 9 P.M.; NBC). The ex-wives of a San Francisco private detective, they inherit his agency when somebody rubs him out. Like San Francisco, they are wonderful to look at, as is their first client, Vanessa Williams.

In **Streethawk** (Mondays; 8 P.M.; ABC), "a motorcycle cop with a test pilot mentality" (Rex Smith) goes to work for the Justice Department on a super-ma-



Abba Eban in Jerusalem for Heritage: Civilization and the Jews.

days; 10 P.M.)—Lindsay Wagner is a divorced police psychiatrist who has to deal with hostage negotiations and psychopathic killers. Sometimes Tony LoBianco, as a police lieutenant, helps, and sometimes he doesn't. Celeste Holm is Wagner's feisty mother.

On **Cover Up** (Saturdays; 10 P.M.; CBS), Jon-Erik Hexum is a former special-forces officer. Jennifer O'Neill is the (of course) beautiful widow of an intelligence agent. He poses as a male model; she poses as a high-fashion photographer. Together, they roam the world "helping out

be interested in Morgan Fairchild.

They also take a lot of pictures in **Glitter** (Thursdays; 9 P.M.). *Glitter* is a *People*-style magazine published by Arthur Hill. Morgan Brittany and David Birney are his investigative reporters. Looking into bordellos and cults and art thefts, they investigate their pretty little heads off.

## MANY MINI-SERIES

If you missed Judith Krantz's *Mistral's Daughter*, you still have Jackie Collins's **Hollywood Wives** to look forward to on ABC. NBC is likely to have a lot more fun with Anthony Burgess's *A.D.*, twelve hours of early Christians, Jewish zealots, and Roman emperors running around on location in Tunisia, with Anthony Andrews, Colleen Dewhurst, Ava Gardner, James Mason, Susan Sarandon, and Ben Vereen. Also on NBC: **The Sun Also Rises**, with Jane Seymour playing the part of Ava Gardner, and **Wallenberg**, with Richard Chamberlain, as usual, playing the part of Richard Chamberlain, although he is supposed to be Raoul Wallenberg, the diplomat who saved the lives of thousands of Jews during World War II. On **Ellis Island** (CBS), we will see seven hours of the immigrant experience of Richard Burton, Joan Greenwood, Melba Moore, Milo

O'Shea, and the ever-busy Ben Vereen.

While you are waiting for **The Jewel in the Crown**, PBS's **Masterpiece Theatre** will warm up with a seven-part series, *Barchester Chronicles*, with Donald Pleasance and Susan Hampshire. Seven hours is a lot of Trollope, but not nearly enough Susan Hampshire. **Mystery!** brings us more episodes of Leo McKern as Rumpole, who has left the Bailey for (shock, horror) Miami.

The most ambitious non-Brit enterprise on PBS is **Heritage: Civilization and the Jews**. Abba Eban narrates nine programs covering 3,000 years, from Abraham to the resurrected state of Israel. The story begins October 1.

## GET OUT YOUR HANDKERCHIEFS

BS will screen the following TV movies: **Silence of the Heart**, about teenage suicide, with Mariette Hartley and Howard Hesseman; **The Atlanta Child Murders**, with Jason Robards and James Earl Jones; and **With Intent to Kill**, with Karl Malden and William Devane.

On ABC, you will find **Heartsounds**, about heart disease, with Mary Tyler Moore and James Garner; **Single Bars, Single Women**, with a cast of dozens; and **Hearst and Davies**, a movie about William Randolph and Marion, with Robert Mitchum as Citizen Kane.

And NBC will show **The Burning Bed**, about a battered wife, with Farrah Fawcett; **Shattered Vows**, about the love of a young nun for a young priest, with Valerie Bertinelli; **Children in the Crossfire**, about the victims of the present-day Troubles in Northern Ireland; and **Secrets of a Married Man**, one of which is his involvement with a prostitute, starring William Shatner and Cybill Shepherd.

JOHN LEONARD



Philip Michael Thomas and Don Johnson walk a crooked beach.

chine. On **Hawaiian Heat** (Fridays; 9 P.M.; ABC), the cops, Robert Ginty and Jeff McCracken, are actually from Chicago. They have left grime and snow for sand, sun, and a beach house full of beach bunnies. Nevertheless, evil lurks.

ABC has **Jessie** (Thurs-

Americans in trouble."

ABC has cornered the glamour market. **Paper Dolls** (Tuesdays; 9 P.M.) drops in every week to take glossy photographs of the "fiercely competitive" fashion industry. Lloyd Bridges comes up for air. Morgan Fairchild, once again, fails to explain why we should





## A BLOCKBUSTER IN THE MUSEUM'S NEW HOME

pairs 200 tribal artifacts with 150 modern works inspired by them.

LAST MONTH, WORKERS HAULED INTO THE LOBBY OF the Museum of Modern Art a 23-foot Melanesian wood headdress the staff has fondly dubbed "our E.T." Stranger things are to come. MOMA's curators are currently knee-deep in New Guinea bird head-dresses, South Seas bark-cloth masks, Cameroon reliquary figures, and shrunken trophy heads—a very curious way to get back into the business of blockbusters.

But a blockbuster this will be. On September 27, after a flurry of previews, MOMA will present its first historical show in its new home: "Primitivism" in 20th Century Art: Affinity of the Tribal and the Modern," a pairing of approximately 200 tribal artifacts and 150 modern works inspired by them. Some museums define "blockbuster" as an overdose of what we already know. But since the extravaganza of the 1980 Picasso show, MOMA has had a corner on the deeply intelligent, sweepingly definitive big exhibition. "Primitivism" is one of the biggest shows in the museum's history, and it comes accompanied by a two-volume catalogue with nineteen essays by sixteen specialists describing 400 years of contact between European art and cultures foreign to it. As a production, this confrontation with the primordial is so exhaustive and portentous that there cannot be another like it within a generation. But will it also be a good exhibition?

"Primitivism" grew out of questions asked by William Rubin, director of the department of painting and sculpture, as he put together the Picasso show. He noticed that no one had fully assessed the true importance of African and Iberian sculpture for that crucial turning point into Cubism, *Les Femmes d'Alger*. What role did primitive art play in the development of Cubism? Why was the influence of primitivism so profound in the twentieth century and so slight in the nineteenth? What is the affinity of the tribal and the modern?

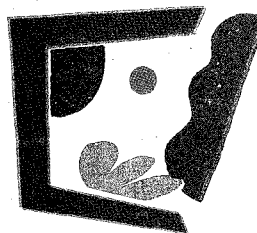
The catalogue that addresses those questions is an extraordinarily interesting document. So-called Primitivism (the Modern capitalizes the word and wraps it in quotation marks to ease the sting of condescension) first entered Western culture via the sixteenth- and seventeenth-century voyages of discovery that forced Europeans to acknowledge the existence of worldviews drastically different from their own. Ever since, Western attitudes toward

what we now call the Third World have been like Rorschach tests of our cultural prejudices. During the Enlightenment, the popular archetype of a "natural man" was an American Indian in the Eden of the New World. By the nineteenth century, anthropological research began to push at the limits of Western thought, while most Europeans still believed in the superiority of their "advanced" civilization over the "primitive." In this century, science has undermined the certainty of our relation to the cosmos, and, like tribal cultures, we now stand in awe before a terrifying and uncontrollable future.

There is an affinity between the tribal and the modern, and a remarkable number of important artists—from Gauguin through Picasso, Matisse and the Fauves, the Surrealists, and the German Expressionists to the Abstract Expressionists and the 1970s post-minimal generation—have felt it. The question is, how will these odd couplings—primal and technological—match up when placed side by side? Might the awesome "wholeness" of tribal art not make Western counterparts seem weak and shallow? Will there be too much to think about in this scholarly exhibition, and not enough to look at? Will "Primitivism" mark the final conversion of MOMA into a scholars' institution?

Rubin has wryly been called a Bismarck, and this show is planted like a flag of conquest in the midst of all that newly annexed terrain between Western and non-Western art. MOMA has done shows of African and Oceanic art, in 1935 and 1946, but they were meant to nudge a reluctant public into acceptance of an alien format. This show assumes the backing of public taste and goes on to secure every fort on the frontier. As pure spectacle, Rubin's Wild West show can't be beat. As pure scholarship, and a study of cultural relativism, it's unassailable. But not even Rubin himself knows what's going to happen when he puts Emil Nolde's *Still Life of Masks* next to a feather-and-cotton-decorated shrunken human head from Brazil. Or when he matches Gauguin's exquisite *Tehamana Has Many Parents* (right) with a wood tablet from Easter Island inscribed with Rongorongo runes that Gauguin borrowed and enlarged to mythic size. Kirk Varnedoe, in his fine catalogue essay, calls Gauguin's subject "the ancient, impenetrable intellectual mystery, . . . Polynesia personified."

KAY LARSON









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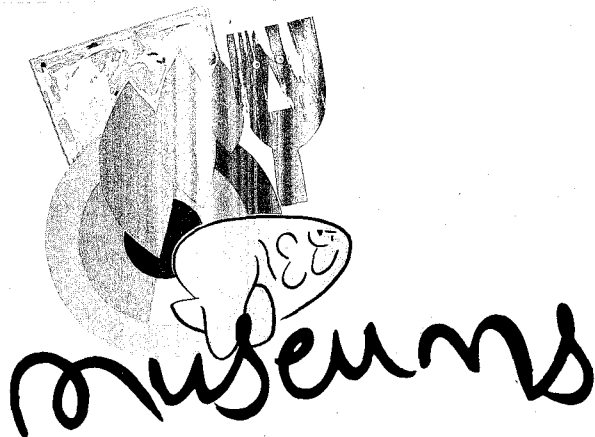
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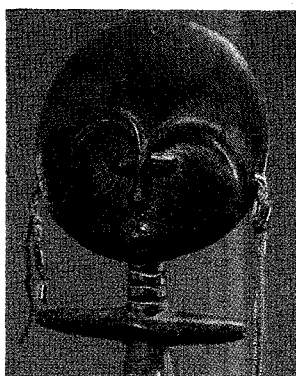
**Belmont Park.**





# museums

POP EXPLODES AT THE WHITNEY, VAN GOGH'S FLOWERS RADIATE AT THE MET. WE GET A NEW CENTER FOR AFRICAN ART AND RELICS FROM THE MAORI AND THE AGE OF GOLD.

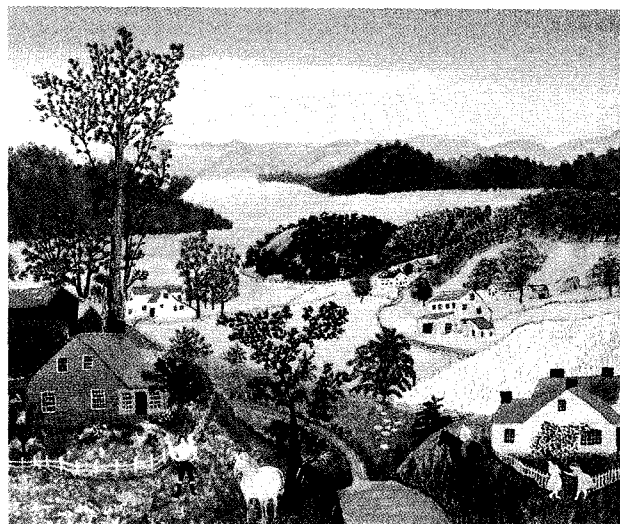


*Asante, at the Natural History.*

Near the end of his life, Vincent van Gogh moved to the South of France, where his work flourished as never before. For more than a year, before increasing personal turmoil brought on his death, he poured out images that are among the best-loved in Western art. "Van Gogh in Arles," at the Metropolitan Museum of Art (October 18 through December 30), includes 140 paintings and drawings from this sublimely anguished period. Along with "Primitivism" at the Museum of Modern Art (page 58), this is the season's big blockbuster. (82nd Street and Fifth Avenue.)

Cultures outside Europe are drawing extraordinary interest this year. Primitive art at the Modern comes mostly from well-known collections, but the season also includes shows of objects that have

never been seen in the West. The Metropolitan is presenting two large exhibitions. "Te Maori: Maori Art From New Zealand Collections" (September 11 through January 6, 1985) comes from tribal holdings, and includes ferocious wood war gods and tattooed ancestor figures. "The Flame and the Lotus" (September 20 through March 3, 1985) covers twenty centuries of sculpture and painting from India, Sri Lanka, Cambodia, and Indonesia. Across town, the American Museum of Natural History is exploring an exotic culture. "Asante: Kingdom of Gold" re-creates the world



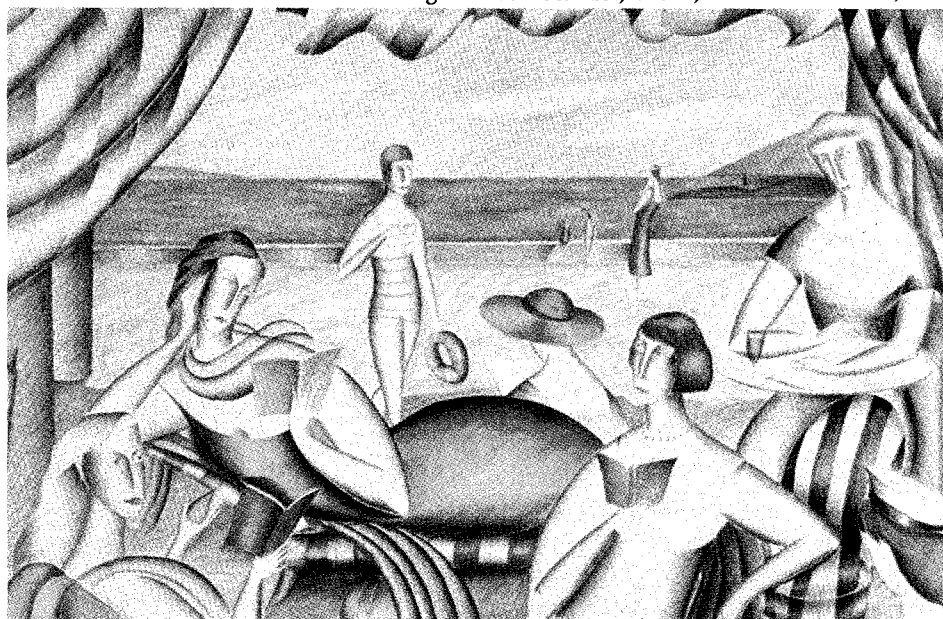
*Grandma Moses's A Beautiful World, at the Folk Art Museum.*

of the West African artisans who once lived in what is now the nation of Ghana. (Central Park West and 79th Street; October 16 through March 17, 1985.)

If the Modern doesn't include enough of the beautiful, mythic art of the Pacific Northwest Coast to satisfy enthusiasts, there will be a much richer variety in "Out of the Mists, Northwest Coast Art," an exhibition at the IBM Gallery of Science and Art, drawn from the immense holdings of the Museum of the American Indian. (590 Madison Avenue, at 56th Street; October 10 through December 29.)

In the year before he created Cubism, Picasso visited a Paris ethnological museum and, when he came upon the African sculptures, was stricken with awe. That museum is now called the Musée de l'Homme, and those same collections are the source of "African Masterpieces," a show of 100 sculptures borrowed for the grand opening of the Center for African Art. (54 East 68th Street; September 19 through January 21, 1985.)

As a painter, Lee Krasner was one of the founders of Abstract Expressionism. As the wife of Jackson Pollock, the



*A Catherine Denvir drawing from the Cooper-Hewitt's "European Illustration."*







movement's leading figure, she had trouble getting credit for her contribution. Her monumental collage-paintings are only now being considered in their own right. A show covering more than 40 years of her work arrives at the Museum of Modern Art December 22 and will remain through February 12, 1985.



*A Doré at the Morgan.*

The sleek, modern look is celebrated in the season's biggest design show, "Alvar Aalto: Furniture and Glass," which will cover the Finnish architect's career from the 1920s to the 1950s. (11 West 53rd Street; September 27 through November 27.)

**G**etting a perspective on the 1960s isn't easy. In some ways, the decade is too close; in others, it's too distant. "Blam! The Explosion of Pop, Minimalism, and Performance 1958-64," touches the turbulent period in American art when the heroic values of Abstract Expressionism gave way to new art forms. Their points of origin are the subject of the major show of the fall season at the Whitney Museum. (945 Madison Avenue, at 75th Street; September 20 through December 2.) Later, the contemporary artist Jonathan

Borofsky will fill a floor with writings, notations, drawings, and dream reminiscences. (December 20 through March 10, 1985.)

**H**igh art is most often found in galleries and museums. But more of it than we might think appears in the mass media, especially in Europe. To make the point, the Cooper-Hewitt Museum (2 East 91st Street) will be showing "European Illustration: 1974-1984" from November 13 through February 3, 1985.

**E**ight artists from the smallest continent have been chosen by Diane Waldman, the deputy director of the Guggenheim Museum, for the latest in its international exhibition series. It should be interesting to compare the Guggenheim's "Australian Visions" with the show of three artists at P.S. 1 last spring. (1071 Fifth Avenue, at 88th Street; September 25 through November 25.)

**F**rom a halting, tentative inquiry into the roots of power in modern societies, Leon Golub's art has lately evolved into a forceful, grimly expressive commentary on the theme



*A self-portrait by van Gogh, part of the Met's blockbuster.*



*Dick Tracy and pal, by Warhol, at the Whitney.*

of mercenaries. "Golub," at the New Museum of Contemporary Art, will examine his beginnings and his recent triumphs. (583 Broadway, near Houston; September 22 through November 25.)

**A**nna Mary Robertson Moses, who chronicled the life she knew on the farms of upstate New York, tells her story of Eden again in "The World of Grandma Moses," at the Museum of American Folk Art. (125 West 55th Street; September 12 through October 28.) The museum has also jointly sponsored two ambitious exhibitions: The

first, with the Metropolitan Museum, covers the life of the itinerant American painter-limner, **Erastus Salisbury Field**. (October 31 through January 6, 1985.) And at the Jewish Museum is "The Jewish Heritage in American Folk Art," a show tracing the Jewish presence at meeting points of the Old and New Worlds. (1109 Fifth Avenue, at 92nd Street; November 8 through March 15, 1985.)

**L**ittle Red Riding Hood's wolf never looked meaner than in Gustave Doré's version, one of many pint-size marvels assembled by the Morgan Library into "Small Mischief," a show of children's book illustrations from the seventeenth through the nineteenth centuries. (29 East 36th Street; November 29 through February 24, 1985.)

**F**or the Japanese, a word is first of all a drawing. "Masters of Japanese Calligraphy: 8th-19th Century" is a sweeping collaboration between Asia Society and Japan Society to bring to New York the full scope and magnificence of this Asian art. (725 Park Avenue, at 70th Street, and 333 East 47th Street; October 4 through January 6, 1985.)

**KAY LARSON**





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PONDER THE POETIC MINIMALISM OF BRICE MARDEN. STUDY THE ADULT SCULPTURES OF LOUISE BOURGEOIS. LOOK BACK AT THE PAINTINGS OF AN IMPRESSIONIST AND AN ARCHITECT.

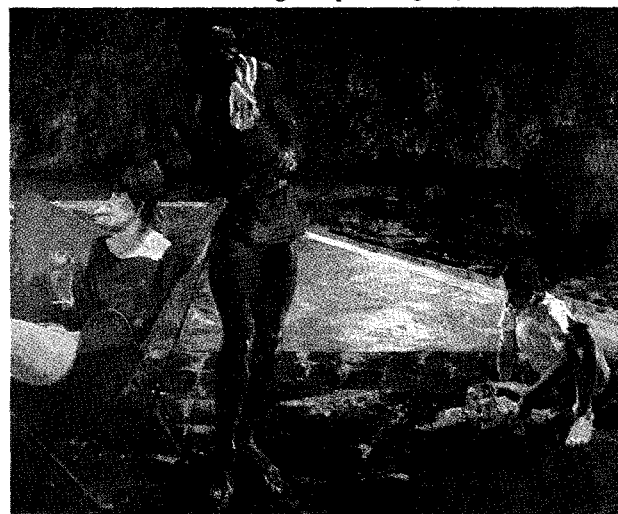


Scraffito With 4 Fish, by Le Corbusier, at Fourcade.

It comes as a surprise to many people to learn that **Le Corbusier**, one of the titans of modern architecture, started out as a watch engraver, received no formal training in the design of buildings, and considered himself first and foremost a painter. A pair of exhibitions this fall will document his relatively little-known non-architectural work produced over four decades, including whimsically complex paintings, drawings, and collages. (Xavier Fourcade, 36 East 75th Street, October 25 through November 24; Prakapas, 19 East 71st Street, October 16 through December 1.)

The interplay of American and French sensibilities is the theme of "Mary Cassatt: An American Observer,"

at Coe Kerr. (49 East 82nd Street; October 3 through 27.) This show of 50 paintings, watercolors, and pastels concentrates on Cassatt's artistic development from the late 1870s, when she settled in Paris, through



Eric Fischl's The Brat II, at Mary Boone.

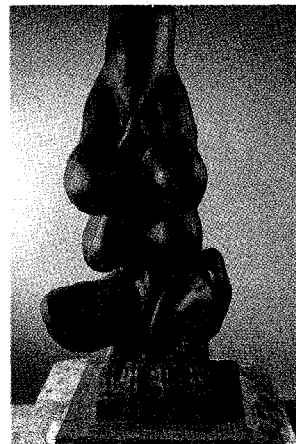
the turn of the century, and documents her early commitment to Impressionism.

Artists' reputations rise and fall in mysterious cycles. Curator Mark Baron has drawn attention to the fluctuations of artistic fame by assembling a show for Willard Gallery. (29 East 72nd Street; through October 6.) "Selected Drawings by Eleven Artists" juxtaposes works by such established names as Joseph Beuys, Anton Heyboer, and Norris Embry with works by such currently popular younger artists as Jean-Michel Basquiat, Michael Haffka, and Susan Rothenberg.

Arthur B. Carles (1882-1952) was a pioneer of American modernism who, like many other American artists of his generation, traveled to Paris, and was introduced to Cubism and Fauvism. Unlike many of his contemporaries, however, he returned to this country to spread the gospel as a teacher. The National Academy of Design (1083 Fifth Avenue, at 89th Street) will mount a major retrospective, "Arthur B. Carles: Painting with Color," from September 11 through November 4. Augmenting this show, Washburn Gallery (42 East 57th Street) will exhibit thirteen paintings by Carles, mostly

nudes and still lifes, as well as paintings by several of his contemporaries. (September 11 through October 27.)

Those who need a break from the current excesses of neo-expressionism should reflect on Brice Marden's poeti-



A work by Louise Bourgeois.

cally minimal paintings. These works, with hard-edged forms and slightly off-key colors, are suggestive of ancient Greek temples. At Pace. (32 East 57th Street; September 28 through October 27.)

Hornton Willis's abstract paintings can be seen at Oscarsson Hood. (41 West 57th Street; November 7 through December 1.) These new works have a large zigzag in them, like a bolt of lightning with edges that cause an ever-so-slight confusion between form and field.

Marian Goodman, who has used her gallery to introduce New Yorkers to many European artists not well known here, will inaugurate a new space (in the same building) with a group show that includes Giovanni Anselmo, Marcel Broodthaers, Tony Cragg, Walter Dahn, Martin Disler, Anselm Kiefer, Giulio Paolini, Giuseppe Penone, Sigmar Polke, and Gerhard Richter. (24 West 57th Street; September 21 through October 27.)









Lady at a Tea Table, by Mary Cassatt, at Coe Kerr.

**N**icholas Africano has made a name for himself painting tiny, perplexed-looking figures set against minimal backgrounds. Recently, he has developed a new theme in his work, one he describes enigmatically as "conflict of role versus will." Some of the results are at Holly Solomon. (724 Fifth Avenue, near 57th Street; September 7 through 29.)

**K**ennedy Galleries will exhibit 28 new figurative paintings by **Will Barnet**, an artist who pares his themes down to their essentials. In these works, all painted specifically for this show, the artist concentrates on the theme of the family. His simple backgrounds provide tranquil settings for the figures, posed for by members of Barnet's own family. (40 West 57th Street; October 9 through 27.)

**I**n her first solo exhibition since the retrospective at MOMA in 1982-83, **Louise Bourgeois** will show new wax, marble, and bronze sculptures. Many contain direct refer-

ences to human and animal organs. They are, says the artist, "more adult" than her earlier work. (Robert Miller, 724 Fifth Avenue, near 57th Street; September 11 through October 6.)

**R**ichard Bosman's stark, representational images are all disquieting: an isolated armed



Will Barnet's Four Generations, showing his own family.

man; a figure lashed to a piling. They resemble stills from a movie thriller, probably by Hitchcock. The latest will be at Brooke Alexander. (20 West 57th Street; October 16 through November 10.)

**T**he Swedish architect **Erik Gunnar Asplund** was widely influential in Europe between 1920 and 1940 as an advocate of traditional design. Nevertheless, his work has remained little known in this country. The Max Proetch Gallery (37 West 57th Street) will show a selection of Asplund's drawings. (September 7 through October 6.)

**A**herrie Levine uses existing art as the "text" for her own. A show of her work entitled "1917," at Nature Morte, pays homage to Malevich, the Russian suprematists, and the erotic drawings of Egon Schiele. (204 East 10th Street; October 1 through 28.)

**T**hrough September 27, Nancy Hoffman (429 West Broadway) will show "Past and Present," early and recent works by Howard Buchwald, Don Eddy, Rafael Ferrer, Juan Gonzalez, Joe Nicastrì, Joseph Raffael, and Jack Tworokov. The point is to trace the development of various themes that recur in the artists' work. The exhibition will be followed by a show of new work by

needs readjusting. (Phyllis Kind, 136 Greene Street; September 15 through October 10.)

**A**perone Westwater Fischer and Castelli will join forces to present a comprehensive look at **Bruce Nauman's** recent sculpture. The show will encompass work in several media, including plaster, neon, and granite. (142 Greene Street; October 6 through November 3.)

**A**bstract and figurative elements co-exist happily in **Elizabeth Murray's** latest paintings.



A Peter Plagens, at Hoffman.

The ones at Paula Cooper are large and colorful, with overlapping curved forms. (155 Wooster Street; October 2 through 27.)

**E**ric Fischl's loosely painted images create an almost photographic effect of emotional distance between themselves and their viewers. The ones at Mary Boone seem to be documenting some extremely private experiences and the anxieties they produce. (417 West Broadway; October 6 through 27.)

**A**culptor **Michael Lucero's** ceramic and bronze heads are embellished with apparently unrelated images—including landscapes. They will be at Charles Cowles (420 West Broadway) from October 6 through 27. Lucero's earlier work will be shown at Sharpe (328 East 11th Street) from October 6 through November 4.

**EDITH NEWHALL**

**Peter Plagens.** (September 29 through October 31.)

**E**d Paschke's paintings are almost always disturbing; his colors have the queasy brightness of a television set that





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# photography

HORST'S GREATEST HITS

## THE INTERNATIONAL CENTER OF PHOTOGRAPHY

focuses on the seductive images of one of the age's prime portrayers of the beau monde.

Photograph by Horst

THE WORLD OF FASHION MOVES AHEAD BY SURPRISE and planned inconsistency, so Horst P. Horst might have been marked for it from the beginning. Born in Germany in 1906, he discovered at seven that his mother was dowdy, simply by comparing her to an elegant Gothic statue. That same year, presumably for other reasons, his mother threatened to shoot the entire family. (Time in a sanatorium put her back to rights.) Later, when Horst was studying applied art, he impulsively wrote Le Corbusier, asking to be the architect's apprentice. To his astonishment, the answer was yes. Horst promptly moved to Paris (in 1930) and went broke five minutes later.

He soon met the well-known fashion photographer George Hoyningen-Huene, modeled for him, and became his closest friend and sometime assistant. Then one day in 1931, *Vogue's* art director, without being asked, offered him the use of the *Vogue* studio and a fashion model twice a week. Horst had never owned a camera. Naturally, he became one of the most prominent and prolific fashion photographers of the last half-century.

This fall, from October 3 through November 4, the International Center of Photography will present a retrospective of Horst's photographs; Staley-Wise Gallery will show his work from October 26 through November 24; and Knopf will publish *Horst: His Work and His World*, by Valentine Lawford. Horst's friends and sitters were the famous, the great, and a few of the good—artists and actors from Siqueiros and Cocteau to Raymond Massey and Myrna Loy (right). Cecil Beaton wore mascara. Garbo talked to frogs. Chanel, when Horst would not let her pay for her portrait, sent him a van-load of antique furniture.

Horst's career began as fashion photography was entering its first heyday. Edward Steichen had recently revolutionized the field with a clean, hard-edge modernism. Huene had added a touch of classicism and purity. Horst was strongly influenced by both these men. Condé Nast insisted that *Vogue* photographers work in Steichen's style. "We got around it," Horst says, "by trying to make attractive pictures. Steichen's fashion photographs were no good at all." What Horst added of his

own was a tricky, theatrical lighting, with shadowed faces and bright pools of light behind; the haloed models looked like stylish angels.

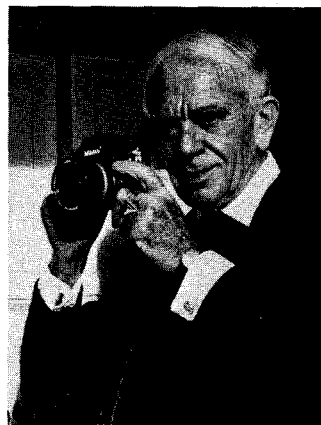
He also laced his pictures with fantasy. Fresh from Le Corbusier's atelier, he was enamored of elaborate sets that took days to build: plaster grottoes, geometric abstractions, furniture with which to decorate legends. Fantasy still beguiles him. "The most attractive thing there is," he says, "is a mood, a feeling—not necessarily nostalgia, but seductive. It has nothing to do with reality."

He worked in both Paris and New York until 1939, when he left France on one of the last available boats. In New York during the war, as American fashion came into its own, Condé Nast insisted on "realism," his synonym for "Puritan and aristocratic": American women must neither smile too wide nor stand with their legs too far apart.

Horst swung with the times but eventually returned to his own vision of elegance and fantasy. He photographed the first two years of the "Modess. . . because" ad campaign, which taught women everywhere that it was impossible to be too thin, too beautiful, or too expensively dressed. (Some of Horst's images of extravagant perfection were shot in his garage. That's what he likes about the business, he says, "making something out of nothing.") Basically, his style has not changed much, and as a thirties look comes back, Horst's brand of theatrics, luxury, and composition looks almost as representative of the eighties as it did of an earlier decade.

Now 78, Horst zips about the world with a young man's energy, snapping photographs of mansions and manicured gardens and taking portraits of the new celebrities. He says that fashion has never interested him a lot.

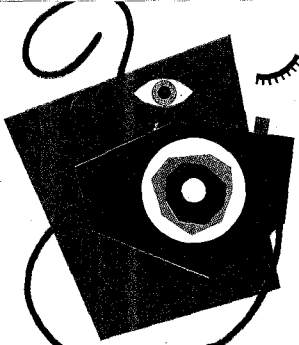
Why, then, has he stayed on in this business for a full five decades? "I'm too lazy to run around and ask for work," Horst says. "I just do what they give me." That makes him the most spectacularly productive lazy man in the entire history of photography, a man who daily spins illusion out of spotlight and gesture, and who manages to wrest glamour from clothes that do not always have it to give. VICKI GOLDBERG











# photography

BRASSAI'S PICTURES OF PARIS BY NIGHT, ANSEL ADAMS'S IMAGES OF YOSEMITE. IRVING PENN STUDIES ANIMATE AND INANIMATE OBJECTS, AND LIFE GOES TO A DECADE.



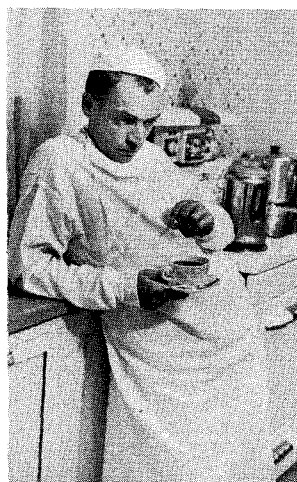
Youths by Sternfeld, at Wolf.

While other photographers have concentrated on images that evoke stories and dreamworlds, **Irving Penn** has become known simply for taking pictures. Whether his subject is a fashion model or a cigarette butt, Penn's work is suffused with style and wit but devoid of excessive ornamentation. This fall's retrospective at the Museum of Modern Art (11 West 53rd Street; September 13 through November 27) will present 200 color and black-and-white photographs from the past 40 years, including some of Penn's most famous work for *Vogue* and a selection of early unpublished pictures. The museum will be pub-

lishing a comprehensive survey of Penn's glamorous career in conjunction with the exhibition.

After their defeat by the Germans in the spring of 1871, Parisians revolted against their provisional government and set up the Commune of Paris to rule the city. A little more than two months later, government forces descended on the insurgents. The riots and destruction that followed were recorded in piercing detail by French photographer **Auguste B. Braquehais**. Daniel Wolf will be showing 40 of the photographer's original albumen prints of the violent events. (30 West 57th Street; September 5 through 29.)

On arriving in Paris by way of Transylvania in 1923, the young photographer **Brassai** borrowed a camera from his friend **André Kertész** and plunged into the city's demimonde, taking pictures of poets, prostitutes, pimps, and artists. The photographs by this pioneer artist (who died this summer) are both poetic and realistic. Marlborough Gallery's "Homage to Brassai" will include 40 of the most famous, among them a selection from his "Secret Paris" series of the 1930s and his



W. Eugene Smith, from Life.

portraits of artists and studios. (40 West 57th Street; September 11 through October 6.)

The venerable **Louise Dahl-Wolfe** is back with a retrospective made up of 40 of her best-known pictures from Hollywood, Broadway, and *Harper's Bazaar*. The show, at Sta-

The International Center of Photography will be celebrating its tenth anniversary with "**Life: The Second Decade, 1946-1955**," a show of work by Margaret Bourke-White, Henri Cartier-Bresson, Gordon Parks, and W. Eugene Smith, among others. The 200 black and whites on display here range in subject from struggles in the Middle East to portraits from the theater world. Nearly all of them were taken on assignment for *Life*. (1130 Fifth Avenue, at 94th Street; November 11 through January 13, 1985.)

As a young man, the French photographer **Robert Doisneau** devoted himself to commercial work, taking pictures for Renault and various industrial companies. Since then, he has expanded his range of subjects and has developed a reputation for his witty images of daily



A stylish still life by Irving Penn, at MOMA.

ley-Wise (177 Prince Street; September 26 through October 20), shares a title and several pictures with the current St. Martin's volume **Louise Dahl-Wolfe: A Photographer's Scrapbook**.

Parisian life. An exhibition at Witkin (41 East 57th Street; September 11 through October 20), "Fifteen Portraits," will show yet another side of Doisneau's work, this one rep-



resented by pictures of such figures as Picasso, Jean Arp, Colette, and Jacques Tati.

**h**elmut Gernsheim and Beaumont Newhall are two of the world's leading historians of photography. This fall, both men will be honored by the Association of International Photography Art Dealers' Fifth Annual Exposition. The art fair will include a sale of antique photographs, an exhibition of work by contemporary photographers, and a seminar to be presided over by Gernsheim and Newhall.



*A Brassai demimondaine.*

(Roosevelt Hotel, 45th Street and Madison Avenue; November 2 and 3.)

**Joel Sternfeld's** images of the heartland, taken during his cross-country trips in a VW van, are models of color and spatial organization, but they are animated by irony, despair, and humor. In one of his most famous photos, a fireman is shown at a market picking out a pumpkin while the house behind him burns down. The 40 new photographs in this fall's exhibition at Daniel Wolf (30 West 57th Street; October 2 through November 3) include some of the most personal work Sternfeld has done; they are as lovely and bleak as Raymond Carver short stories.

**Although Theodore Roszak** is known primarily as a painter and a

sculptor, he spent part of his early career on a remarkable experiment involving photography. Combining photographic abstractions with Constructivist props—rings, Lucite bars, and wire mesh—Roszak created a body of work that in its use of texture and structure displayed his full range of talents. Unfortunately, the artist was unimpressed by his own efforts, and until recently, 174 of these photograms languished in a small box in his daughter's apartment on St. Luke's Place. This fall's "Photograms of the 1930s" at Zabriskie Gallery will be the first New York exhibition of this work. (724 Fifth Avenue, near 57th Street; October 9 through November 10.)

**Ansel Adams**, who died earlier this year, began his career as a concert pianist, but in the 1930s he joined an organization of young photographers called Group f/64 (a reference to the lens setting). Soon after that, he met Alfred Stieglitz, who helped him put on his first one-man show. The rest is photographic history. This fall's tribute will include 25 master prints of his well-known images of Yosemite and the West. (International Center of Photography, 1130 Fifth Avenue, at 94th Street; October 3 through November 4.)



*A Steve McCurry photograph from "War Torn."*



*One of the Rose Redfield portraits at Neikrug.*

**Lee Friedlander: Big Photographs** is an apt title for the show at Zabriskie. The fifteen black-and-white prints to be displayed are 20 by 24 inches and represent a selection of Friedlander's best-known images of the American social landscape. Included are photographs from his "Flowers and Trees" series and his famous shot of the Father Duffy statue in Duffy Square. (724 Fifth

Avenue, near 57th Street; October 9 through November 3.)

**The photographs in Cooper Union's fall exhibition "War Torn"** (page 96) portray the compelling story that exists outside the frames of familiar combat photography. Eddie Adams, David Burnett, Steve McCurry, and James Nachtwey are among the 31 award-winning photographers in the show. Their images of lives changed in war are discomfitingly beautiful. (41 Cooper Square; November 12 through December 12.)

**Rose Redfield** is a 91-year-old portrait photographer who has hand-painted her pictures with pastels in the same way since 1910. Recently, she's become interested in outright surrealism. This fall's show at Neikrug will include photographs from her entire career. (224 East 68th Street; September 20 through October 20.)

**PETER  
BLAUNER**





"I LIKE TO TAKE RISKS, SOMETIMES, JUST TO SEE what happens," says Plácido Domingo. Opera's busiest tenor—many would also call him the best—tests his talents in New York this fall as star of stage, screen, and the conductor's podium. On September 24, he launches the Metropolitan Opera's 101st season by singing the title role in *Lohengrin*, his first experiment with Wagner at the Met. Four days before that glamorous event, Francesco Rosi's film version of Bizet's *Carmen* opens in the city's movie theaters, with Domingo as Don José opposite Julia Migenes-Johnson's Carmen. And next month, on October 25, the tenor takes part in a Met revival of Franco Zeffirelli's *La Bohème* production—not singing his familiar role of Rodolfo, but conducting the orchestra.

The big vocal gamble in this triple-header is *Lohengrin*. Domingo has sung the part only once before, back in 1968 at the Hamburg Opera, and the experience sent him into a vocal tailspin. The role contains no trumpeting high notes (never a Domingo speciality in any case), but it does require a tenor to hover constantly around E, F, and G—the tricky register-break area where a singer who has not learned to pace himself can easily damage his instrument. Sixteen years ago, that apparently happened to Domingo, and it took him several months to recover his voice and confidence.

"Maybe I was a little crazy to sing Wagner at the age of 27," he admits. "Now I think my voice is mature enough and solidly positioned to handle the music without any difficulty. Besides, I have always had a sentimental attachment to *Lohengrin*. He is a knight of the Holy Grail from Montsalvat—that makes him Spanish, so at least we have something in common."

No sooner does Domingo put aside *Lohengrin*'s shield and spear than he takes up a baton to begin *La Bohème* rehearsals. The tenor tries to lead at least one opera a year—he has already conducted at Covent Garden, the New York City Opera, in Spain and Vienna—but he regards his debut on the Met podium as a particularly important assignment, and one that could, depending on the outcome, influence his future conducting plans. "The Met is giving me a complete and full rehearsal schedule with singers and orchestra," he says, "so however things turn out, this will be Domingo's *La Bohème*."

Many people might be curious about how a tenor's *La Bohème* will measure against Toscanini's, Beecham's, Karajan's, or Levine's—tough competition and enough to rattle any debutant conductor. Domingo, ever the optimist, is more concerned about doing the job his way than worrying about odious comparisons. "Act I is the hardest," he says. "The conductor has to create a sense of continuity and atmosphere while defining precise rhythmical patterns and giving the singers a flexible accompaniment. And he should make it all sound natural and spontaneous—not so easy, even when you have an orchestra like the Met's, which has played *La Bohème* hundreds of times."

If *Lohengrin* tests Domingo's voice and *La Bohème* his musicianship, Francesco Rosi's film of *Carmen* challenges his acting, traditionally an art most tenors prefer to avoid. Not Domingo. "This is very different from the ultraromantic movie of *La Traviata* I did with Zeffirelli," he says. "Rosi wanted to show the ugly underside of the drama—very earthy and straightforward, with lots of intense close-ups. I enjoyed that. When a movie camera is staring down your throat, even an opera singer has to act."

Domingo obviously feels confident about his new adventures as heldentenor, opera conductor, and film star since he plans to expand his activities in all three areas. In the near future, he will sing *Lohengrin* in Vienna and record the opera with Georg Solti, while Parsifal and Siegmund are not far off. "I'm still trying to make up my mind about Tristan," Domingo says, cagily sidestepping the ultimate Wagnerian tenor role for now. Forthcoming podium engagements may be limited at the moment, but Domingo, 43, still wants to make a major career as a conductor when his singing days are over.

Meanwhile, three film projects are in the discussion stages, and the tenor is talking to a trio of high-powered directors: Woody Allen (*La Bohème*), Ingmar Bergman (*The Tales of Hoffmann*), and Franco Zeffirelli (*Otello*). As for the possibility of a non-

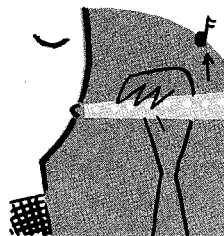
opera film, Domingo sounds dubious. "I have read many scripts, but they are all so lightweight and trivial. If I do a regular movie, it must be something very good." No one doubts that. When Domingo pushes his luck these days, it's a sure bet that the odds have been carefully weighed and heavily stacked in his favor.

PETER G. DAVIS

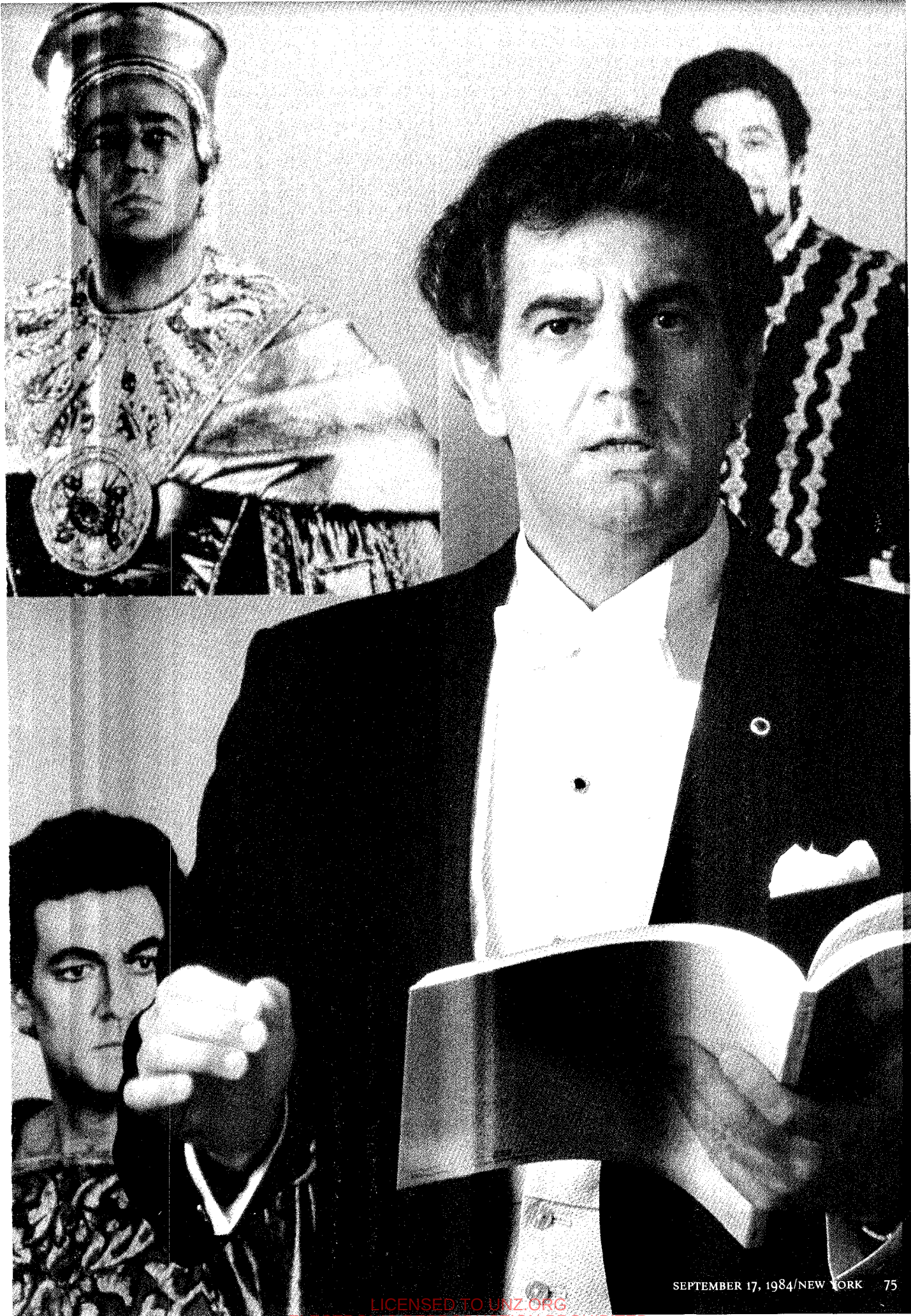
# THE STERLING TENOR SINGS LOHENGRIN, CONDUCTS BOHEME, AND ACTS, TOO.

in a virtuoso season  
foreshadowing the  
next stage of his  
career.

Photograph by  
Douglas Kirkland





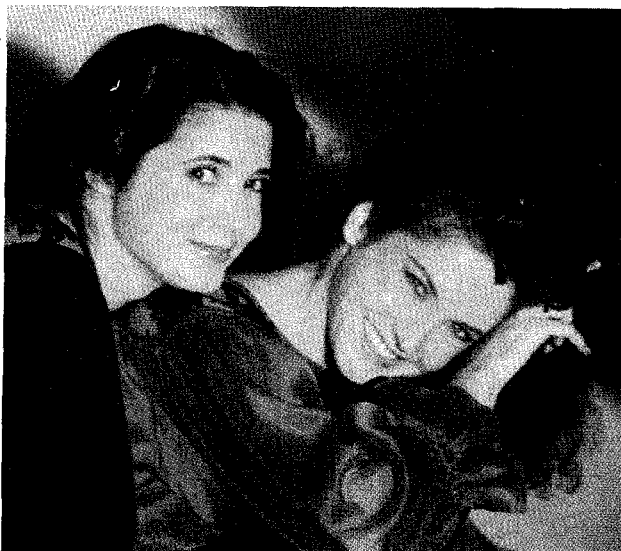






# music

GLASS AND PRICE GO TO ANCIENT EGYPT, PAVAROTTI DEFENDS HIS TITLE AT THE GARDEN. SCHOENBERG AND SCHULLER GET PREMIERES, BACH AND HANDEL GET TRICENTENNIAL TRIBUTES.



The Labeque sisters play Gershwin with two pianos.

## HAPPY BIRTHDAY!

**M**usical birthday celebrations that last a full season often reveal some surprises and rarities among "undiscovered" works of forgotten or overlooked composers. But this season's two major honorees, born in 1685 within a month of each other, are not exactly neglected in any year. In the 1984-85 season, however, we'll be hearing much more of them.

Carnegie Hall opens a series of four Handel operas in concert November 25; *Orlando* will star Valerie Masterson and, as one of those Handelian heroes

who, as a musicologist once put it, "have to compete with a trumpet," the always ready, willing, and able Marilyn Horne. *Musica Sacra's* annual Basically Bach Festival, this year October 10 through 24, will be devoted to both composers, presenting Handel's *Israel in Egypt* October 17 at Alice Tully Hall. The Avery Fisher Hall program October 24 will be Bach's *Christmas Oratorio*. In December, of course, there will be all those *Messiahs* to choose among, including the Desoff Choirs' performance December 14 at the freshly refurbished Town Hall.

Bach's high priestess, Rosalyn Tureck, tackles

many major works in a Carnegie Hall series each season, and opens her 1984-85 tribute October 11. On October 20 at the Metropolitan Museum, Anner Bylsma will play the six Suites for Unaccompanied Cello on the baroque cello and the cello piccolo, dividing the works between two concerts, at 2:30 and 8. (The museum will offer a great deal more Bach after the first of the year.) Two of the great choral works will be heard during the fall: the *Saint Matthew Passion*, with Blanche Moyse conducting the New England Bach Festival forces, along with Arleen Auger, Jan De Gaetani, Ian Partridge, and others, October 8 at Symphony Space, and the B-minor Mass, November 24 at the 92nd Street Y, with Gerard Schwarz and the Y Chamber Symphony, chorus, and soloists.

And still more Bach: the St. Luke's Chamber Ensemble in a salute at Merkin Concert Hall September 15 and on September 29 at St. Joseph's Church, playing the six Brandenburg Concertos; the *Grande Bande* of the Early Music Foundation's "Bacchanal With Bach et Al," at Tully Hall October 27; the *Philharmonia Virtuosi's* complete-Brandenburg program, December 21 at Town Hall; the Y Chamber Symphony's annual Brandenburg bash, beginning December 27; the *Bach Chamber Soloists*, October



Happy 300th, to J. S. . . .

29 at St. Michael's Church Hall, with three sonatas for harpsichord with flute, viola da gamba, or violin. The *Chamber Music Society of Lincoln Center* has just begun a week-long "Musical Offering" at Alice Tully Hall; note weekly listings (page 170) for details of this all-Bach mini-festival.

And if you think one of the master's more obscure relations is going to be left



. . . and G.F. too.

out of the festivities, you're as off-the-wall as old P.D.Q. himself! He will have his day October 7 at Lehman College, and we can thank (or blame) Peter Schickele for this.

## SCENES AT THE OPERA

**A**t the halfway mark in its first (and highly successful) all-in-one summer-into-fall season, the *New York City Opera* has four of its eight new productions yet to come. The first of these, Stravinsky's *The Rake's Progress*, opens September 13. Originally created for the San Francisco Opera, it has a cast of the company's busy repertory singers and sets and costumes by David Hockney, who was inspired by Hogarth's sardonic etchings. Gianna Rolandi and Barry McCauley will sing the ill-fated lovers in *Lakmé*, by Delibes, opening September 28—what opera lover with a long memory could forget Lily Pons, her



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# music

exotically bare midriff, and those bells? Beverly Sills hopes to match the company's popular *Candide* production with another show-business entry—Stephen Sondheim's Broadway hit *Sweeney Todd, the Demon Barber of Fleet Street*, which many felt from the first was more opera than musical comedy. It opens October 11 with Timothy Nolen as the razor-wielding anti-hero and Rosalind Elias, Elaine Bonazzi, and Joyce Castle alternating as his adoring Mrs. Lovett. Philip Glass's *Akhnaten* will premiere November 4, moving us in time back to Nefertiti's Egypt. It's to be narrated in English, but will be sung in Egyptian, Hebrew, and Akkadian, an extinct Mesopotamian language—those subtitle bards at City Opera must be tearing their hair out these days!

The **Metropolitan Opera** opens September 24 with a

Wagnerian revival and a starry cast: James Levine will conduct *Lohengrin*, with Placido Domingo in his first Wagnerian role here, opposite Anna Tomowa-Sintow as Elsa and Eva Marton in her first Ortrud. (For more about Domingo, see page 74.) Mozart's *La Clemenza di Tito* will be done at the Met for the first time October 18 in Jean-Pierre Ponnelle's production, starring Tatiana Troyanos, Renata Scotto, and Kenneth Riegel. Sherrill Milnes has a juicy baritone leading role in the next new production, Verdi's *Simon Boccanegra*, opening November 23, directed by John Dexter and also starring Tomowa-Sintow. Klaus Tennstedt will conduct *Elektra*, opening December 1; Christa Ludwig sings Klytaemnestra, Johanna Meier is Chrysothemis, and Ute Vinzing sings Elektra in her company debut. December 21 marks

the return of Leontyne Price to one of her great roles—in *Aida*, with James McCracken.

Eve Queler and her **Opera Orchestra of New**



Galway and his magic flute.

**York** will bring Glinka's *A Life for the Tsar* to Carnegie Hall October 14, with Martti Talvela and Jifina Markova. Riccardo Muti and the **Philadelphia Or-**

**chestra** will be back at Carnegie Hall October 16 to perform Gluck's *Orfeo*; Agnes Baltsa, Margaret Marshall, and Arleen Auger are the sopranos.

## ORCHESTRAL FARE

Just back from their Asian tour, Zubin Mehta and the **New York Philharmonic** open at Lincoln Center September 28, playing the first of a flock of world, U.S., and New York premieres announced for the season—Ulysses Kay's *Chariots*, *Orchestral Rhapsody*; Pinchas Zukerman will perform the Elgar Violin Concerto in this subscription-season starter. Earle Brown's new *Cross Sections and Color Fields* appears on the program for October 25, 26, 27, and 30, conducted by the pianist Myung-Whun Chung, who will be making his debut as Philharmonic conductor

Photographs by Henry Grossman.

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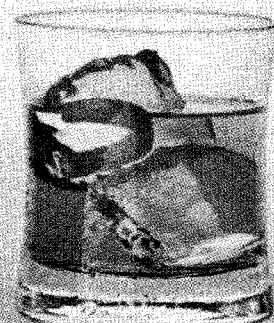
Bell's with a Splash



Bell's and Soda



Bell's and Tonic



Bell's and Bitters





Riccardo Muti brings the Philadelphia Orchestra to Carnegie.

earlier, on October 10. Mehta returns to lead the world premiere of Gunther Schuller's *Concerto Quaternio* November 21, and the world premiere of George Rochberg's *Oboe Concerto* December 13, with Joseph Robinson the soloist. On November 8, Andrew Davis will conduct the local premiere of John Wyre's *Connexus*.

The solo-instrument concerto is a form that some-

times seems forgotten by the modern composer, and conductor Larry Newland will explore the territory with the **American Composers Orchestra** and pianist Rebecca La Brecque October 20 at Tully Hall. Three piano concertos will be on the program—works by Daniel Brewbaker, Joseph Maneri, and Roger Sessions, the first two in their world premieres, as is the fourth work, George

Tsontakis's *Six Miniatures for Orchestra*. The season opener of the **Y Chamber Symphony** at the 92nd Street Y, September 29 and 30, introduces three works, Gerard Schwarz conducting: the New York premieres of Griffes's *Notturmo* and *Symphonic Fantasy*, and the world premiere of Tower's *Cello Concerto*.

The **Cleveland Orchestra** and its new conductor, Christoph von Dohnanyi, together with a roster of soloists, will perform the New York premiere of Schoenberg's *Die Jakobsleiter* October 17 at Carnegie Hall. The program of October 20 includes Berg's *Violin Concerto*. The **Boston Symphony**, Seiji Ozawa conducting, will be at Carnegie December 12 and 13, with Meryl Streep as the maid Joan in Honegger's *Jeanne D'Arc*—a role that has always lured non-singers, such as Vera Zorina and Ingrid Bergman. Eric Fenby, a protégé of Frederick Delius's, will be guest conductor with the Ameri-

can **Symphony Orchestra** November 11 at Carnegie Hall, in two Delius works, *Song of the High Hills* and *Song of Summer*. Skitch Henderson and the **New York Pops** will return for a second Carnegie Hall season starting November 30 with a stageful of musicians including the Duke Ellington Orchestra, Mercer Ellington, and trumpeter Clark Terry in an evening of Gershwin and Ellington.

On Carnegie's ever-lengthening lineup of visiting orchestras, note the five programs in October and November of the **Gewandhaus Orchestra of Leipzig**, conducted by Kurt Masur. This group, founded in 1743, will play the complete Beethoven-symphony cycle, beginning October 21 with a program that includes the *Violin Concerto*, played by Salvatore Accardo. The **Brooklyn Philharmonic** will be in a Viennese mood for its season opener at the Brooklyn Academy of Music November 9, 10, and 11. Ro-

# Whisky mixed company.



Bell's and Lemon-Lime



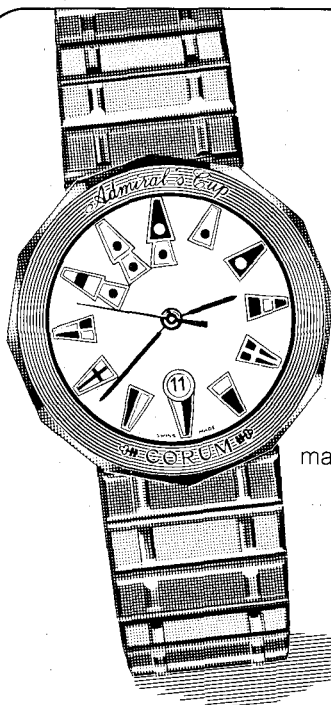
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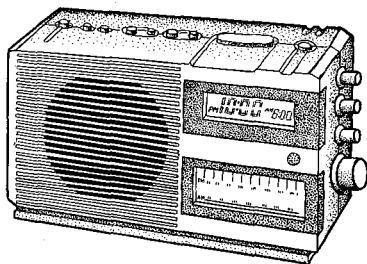
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berta Peters will sing along with Lukas Foss in music by Mozart, Schubert, and Richard Strauss. The other Strauss will be heard from, too, when the Vienna Johann Strauss Orchestra comes to Lehman College October 12.

## SERIES FEVER

 The heady Next Wave Festival opens October 9 at the Brooklyn Academy of Music and continues well into December, with a series of unrelated avant-garde events in dance, music, performance art, and multimedia stagings. The first music event comes along October 25 through 27—the U.S. premiere of Steve Reich's *The Desert Music*, performed by the Steve Reich Musicians and others, with Michael Tilson Thomas conducting. Philip Glass and Robert Wilson's *Einstein on the Beach* returns to New York December 11 through 23 in a re-creation of the mammoth work.

**Music on Original Instruments**, a series by some English early-music ensembles, brings Trevor Pinnock and the English Concert to play Bach, Handel, and Vivaldi November 4 at Alice Tully Hall, and Frans Brueggen to lead the Orchestra of the 18th Century in its New York debut November 18 at Tully Hall, an evening of Gluck, Mozart, and Beethoven. **Music From Marlboro** will celebrate its twentieth anniversary in two series of four concerts each throughout the season, beginning November 9 at the Metropolitan Museum and November 12 at Tully with the same chamber-music program. New at the museum: **The Met at the Met** features James Levine (who else?) as conductor, pianist, and harpsichordist with members of his opera orchestra. The concert this fall (November 4) spans four centuries: Bach, Schoenberg, and Schubert's "Trout" Quintet.

The 92nd Street Y's brochure is chock-full of subscription series, and there's a new one to note: **The Virtuoso Winds**, with French-hornist Hermann Baumann and pianist Samuel Sanders starting things off November 3, and the oboist Heinz Holliger with Ursula Holliger, harpist, November 20. Also at the Y, the more familiar **Distinguished Artists** lives up to its name: the pianists Daniel Barenboim (October 27), Alicia De Larrocha (November 10), Richard Goode (December 1), and Murray Perahia (December 15), and the clarinetist Richard Stoltzman (with Goode).

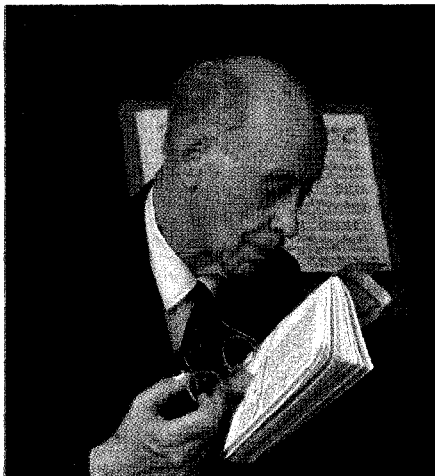
Goode will also appear at Merkin Concert Hall November 14 with Gerard Schwarz and baritone William Parker, when Schwarz launches his **Music Today** series. Aaron Kernis's *Morningsongs* (a New York premiere), Andrej Panuf-



nik's *Arbor Cosmica* (a world premiere), and works by Perle and Schuman make up the program. Mendelssohn and Schoenberg figure in a retrospective by the **Mendelssohn String Quartet**, also at Merkin Hall, September 19, November 15, and December 13.

Lincoln Center's **Great Performers** lists, as usual, a host of star recitalists and groups (see "Recitals," below, for some), and the theme for two series is **Elegant Ensembles**: For the fall, these include the Berlin Kammermusik Ensemble, October 7, and the Academy of St. Martin-in-the-Fields, October 14. **Orchestra and Soloist** is one of the series on Carnegie Hall's roster—November 9 features the Orchestre Nationale de Lille, with Jean Claude Casadesus conducting and Jean-Pierre Rampal as flute soloist.

Carnegie Recital Hall has announced more than 90 concerts and recitals, divided into thirteen series. **Emerging Artists** and **New Voices** return as show-



Pianist Serkin has two recitals.

cases for some young performers. Other series titles: **Winds, Strings, and Two Pianos**; **Different Perspectives**; and **Sweet and Low**. The last begins October 31 with trombonist David Taylor and Harvey Phillips, the tuba expert, in music from Buxtehude to Ellington.

At Symphony Space, the **League of Composers/ISCM** opens its year October 1 with new European works by Boulez, Maxwell Davies, Ligeti, and Stockhausen—the last three are New York premieres. At Tully Hall, the **Chamber Music Society of Lincoln Center**, with its newly expanded roster, is awash in premieres for the early section of its two series. In its world premiere, Ellen Taaffe Zwilich's Double Quartet for Strings will be on the opening concerts October 21, 22, and 23. A work by John McCabe premieres November 30, and three early songs by Alban Berg will be heard for the first time in the United States November 2.

## RECITALS OF NOTE

**I**f the Metropolitan Opera can flood its stage and install an ice extravaganza, what's to stop Madison Square Garden from occasionally replacing its boxing ring and basketball court with a symphony orchestra and a world-famous tenor? And if it works, then why not repeat the performance? They did, it did, and so they will—November 16, **Luciano Pavarotti** will return to the Garden, in what the Garden says will be a string of "classical" performances. The tenor, incidentally, will not appear at the Met this year.

Other singers absent from that opera house will be here to give recitals—two not to be missed: Finnish baritone **Jorma Hynninen** at Carnegie Hall September 30, and tenor **Carlo Bergonzi** at Brooklyn Center for the Performing Arts, Brooklyn College, October 13. Hynninen will sing one of the all-time great lieder cycles, Schubert's *Die Schöne Müllerin*. More vocal recitals: at Carnegie, bass **Kurt Moll** November 10 and mezzo-soprano **Jan De Gaetani** December 4; at Tully, **Elly Ameling** November 25; at Fisher, **Christa Ludwig** November 11 with James Levine.

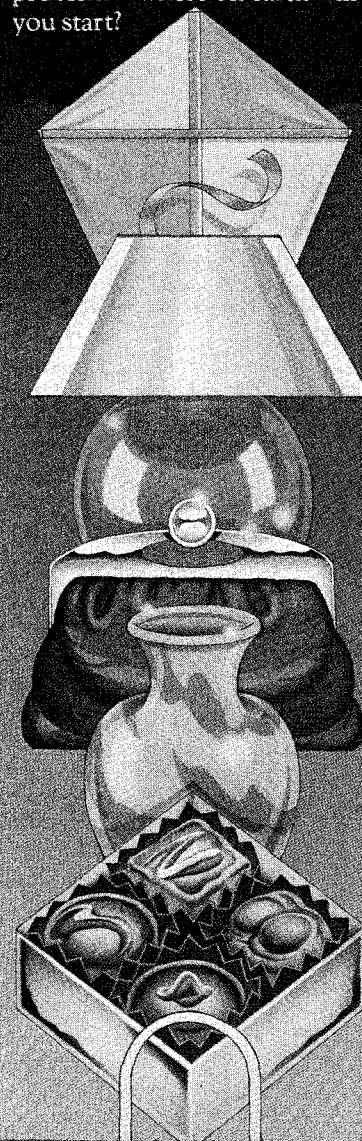
A venerable favorite, pianist **Rudolf Serkin**, will play two recitals—December 5 at Carnegie and December 14 at Lehman Center. And another hardy perennial, the violinist **Isaac Stern**, will be at Lehman September 22. More pianists: **Jorge Bolet** celebrates his seventieth birthday twice—November 3 at Brooklyn College, November 16 at Carnegie Hall; **Katia and Marielle Labèque** will perform the U.S. premiere of the original two-piano version of Gershwin's *An American in Paris* September 30 at Carnegie. The self-styled Pied Piper of the flute, **James Galway**, will appear October 13 at Queens College, October 26 at Carnegie, and November 4 at Avery Fisher Hall. Two more instrumentalists who switch venues at the drop of a score, the cellist **Yo-Yo Ma** and the pianist **Emanuel Ax**, will team up November 17 at Carnegie and the next night at Avery Fisher.

All this, of course, is only the most visible tip of a very big iceberg. There will be recitals in churches and theaters, museums and halls, both vast and intimate—something for everyone, by everybody. To whet a jaded appetite, how about this for a fillip? **Maxwell Jarman**, a bass-baritone born in New Zealand, and **Margery Tede**, a Montana-born mezzo, will team up September 13 at Merkin for a recital featuring Maori art songs. You probably won't be hearing many of those during the season!

FLORENCE FLETCHER

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**ARTHUR MITCHELL'S DANCE THEATRE OF HARLEM**

brings a down-home, antebellum *Giselle* to the City Center.

Photograph by Larry Williams

BACK IN THE EARLY SIXTIES, WHEN ARTHUR Mitchell was best known as the first black to star in a major American ballet company, commercial TV steered clear of his performances because the sight of a black man partnering a white woman would affront advertisers in the South. Recently, a worldwide TV audience of billions saw the fifteen-year-old Dance Theatre of Harlem, the largely black classical company Mitchell has built, represent the United States in the gala final ceremonies of the Olympics. A fighter with a sunny disposition, Mitchell has proved that blacks belong in the elitist, "European" art of classical dancing. "I hate it," he says, "when people tell you, 'No, it's impossible, you can't do it.' I say, 'Try.'"

Mitchell, now 50, first saw what he was up against when he was a student at the High School of Performing Arts. "I'd go to auditions," he recalls, "and I might be the best dancer there, but it was always some tall, blond, blue-eyed fellow who got the part of the hero." Mitchell, who is medium tall, medium dark, and sinfully handsome, flashes his disarming smile and says wryly, "I was always the hero's friend." When Lincoln Kirstein offered him a scholarship to the New York City Ballet's school, he was bluntly told, "You're black. For you even to get into the corps of the City Ballet, you'll have to be twice as good as anyone else." "Well," Mitchell comments, "you might say I was used to challenge."

He'd grown up poor, in Harlem. At twelve, he was the main support of a large family, his father having deserted them. At P.A., he beat his recalcitrant body into submission and ended up the first male to win the school's dance award. "I was always tenacious," Mitchell says, "and a crazy optimist." He made it not just into the City Ballet corps, but by 1959 to the rank of principal dancer, hailed by critics for his litheness, energy, and radiant presence.

Still, he remained the singular exception. The big companies claimed there were no qualified blacks; black youngsters had no money for lessons and no incentive with so few role models. In 1968, stirred by the assassination of Martin Luther King, Mitchell set up an open training program in a Harlem garage. Neophytes and experienced dancers developed under his charismatic leadership, and in 1971, DTH made its debut at the Guggenheim Museum.

In its comparatively short existence,

the company has had its share of triumphs. It has been praised at home and abroad for its elegance and vitality in a repertory that ranges from Balanchine's neoclassic *Concerto Barocco* to Agnes de Mille's melodramatic *Fall River Legend*, from the rarefied *Swan Lake* to lusty "ethnic" works. There have been disasters too: the defection some years ago of half the troupe to Broadway and Hollywood, a temporary drop in financial support that threatened its very existence, and the burglary and defacement of its studios.

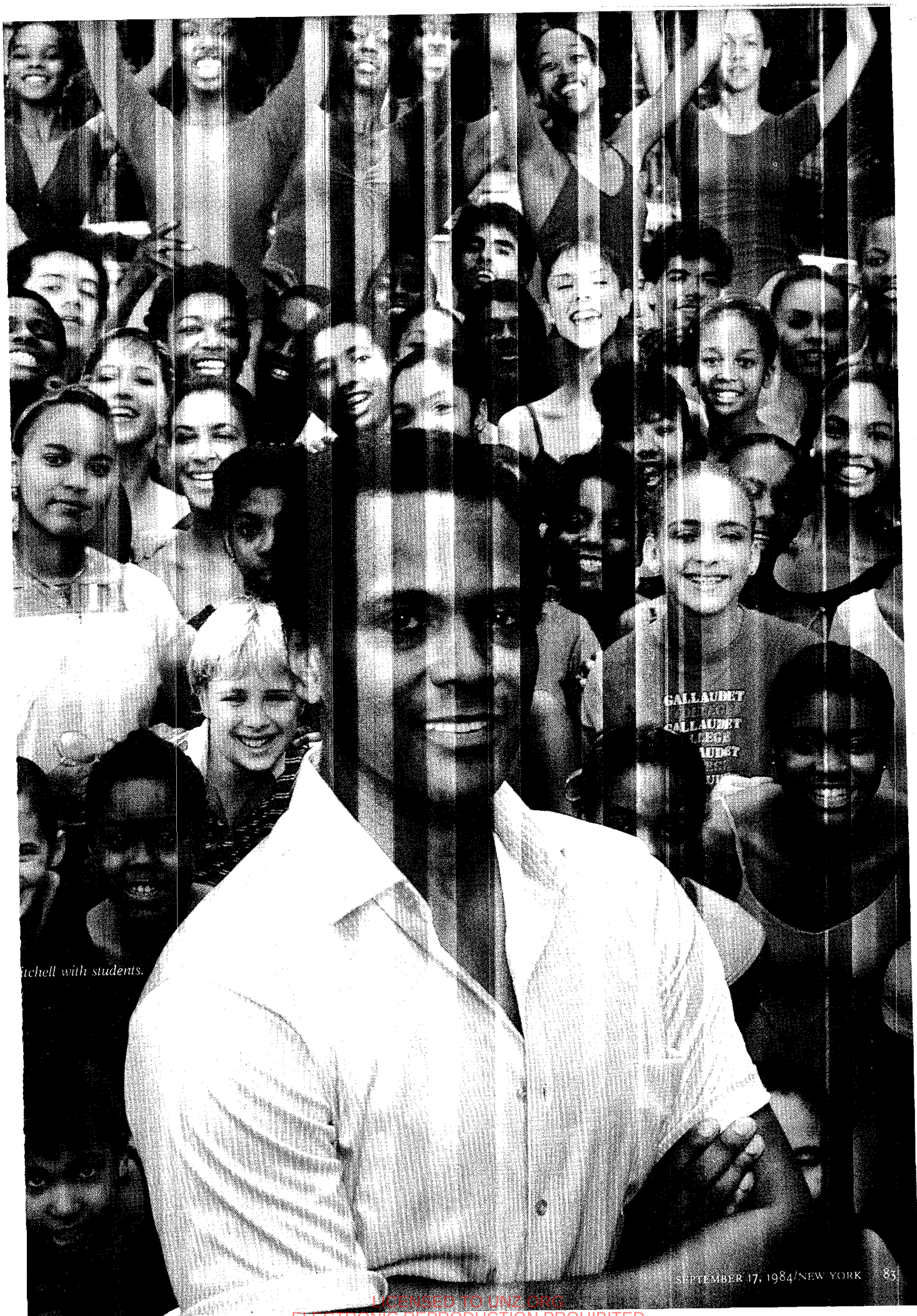
Today, the company is in fine shape, but each of its new undertakings is still, according to Mitchell, "like sending a man to walk on the moon. You have to do it so people will believe it can be done." A novel production of the Romantic classic *Giselle*, to be given its American premiere at the City Center this month, is a case in point. The choreography will be traditional, but the scenery and costumes will transplant the tale of the peasant girl betrayed by an aristocratic lover—traditionally given a quaint Rhineland locale—to the pre-Civil War South, with the protagonists members of the caste-conscious society of free blacks in Louisiana, and the ghostly second act set in a swampy bayou.

"I was always searching," Mitchell says, "for historic circumstances that would make it relevant for us, with our African roots, to be doing a kind of dancing that is the heritage of European aristocrats." He discovered that in New Orleans, at the time *Giselle* was composed, there were blacks who had intermixed with the white Creoles and, like them, cultivated European tastes in dress, education, and customs. Along with the land and money they acquired came the snobbery forbidding marriage outside one's social class. "*Giselle* and everything it says about love is universal," Mitchell acknowledges, "but I felt we couldn't get at those universal emotions until the specifics seemed realistic and believable."

London, the scene of this *Giselle*'s premiere in July, loved the unusual production. There's still New York to persuade, though, and just as Mitchell has never let rejection defeat him, he's not one to bank on a single victory. "People think that when they're successful, all their problems are over. No, darling, let me tell you. That's when your problems really begin." **TOBI TOBIAS**







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# Dance

**MEREDITH MONK PLAYS SURVIVAL GAMES, JUDITH JAMISON MAKES HER DEBUT—AS A CHOREOGRAPHER. WE ALSO SEE PIROUETTES ON ICE AND THE NAKED ANGELS OF MARTHA GRAHAM.**

## STAR TURNS

**O**ur beloved New York City Ballet has finally returned from the wilds of Saratoga to prepare for its 1984-85 season, beginning November 20, with a gala benefit at Lincoln Center that features Balanchine's *Bugaku*, *Walpurgis Nacht Ballet*, and *Symphony in C*. The season continues for three months with all the old favorites on hand, including the peerless Suzanne Farrell. We hope *Wunderkind* Darci Kistler will be back this year—we sorely missed her last season. Come December, there will be a full month of that perennial favorite *The Nutcracker*.

**W**hen Judith Jamison burst upon the dancing scene, she brought a new elegance to the art of movement. Now, almost twenty years later, Jamison will be making her New York choreographic debut with *Divining*, a dance set to a drum score and performed by the Alvin Ailey American Dance Theater. Three other New York premieres are scheduled for the Ailey company's season at City Center (November 28 through December 23): a ballet based on the life of jazz great Charlie Parker, Donald McKayle's *Collage*, and a Loris Anthony

Beckles solo for Dudley Williams, with music by Keith Jarrett.

**T**wenty years ago, Merce Cunningham was challenged to perform without a stage at a mu-



Suzanne Farrell in Peter Martins's Rossini Quartets.

seum in Vienna. It was then that the idea for *Events* was born. New Yorkers will have a chance to see the result when the **Merce Cunningham Dance Company** comes to the Joyce Theater this fall. Cunningham has

choreographed 90 minutes of uninterrupted dancing, fusing pieces of repertory with new works. A new musical score by John Cage, David Tudor, and Takehisa Kosugi has been written for the New York engagement, which will be September 21 through 30.

**D**ance Theatre of Harlem whirls its way back to City Center for a three-week engagement starting September 25. The season's highlight will be a new version of *Giselle* (page 82). The company will also give us Glen Tetley's *Voluntaries*, a tribute to John Cranko, and revivals of old favorites, including Balanchine's *Agon* and Mitchell's *Manifestations*.

**A**nkai Juku, a Japanese experimental-dance troupe, was a big hit at the Olympic Arts Festi-



Sankai Juku's Butoh movement.

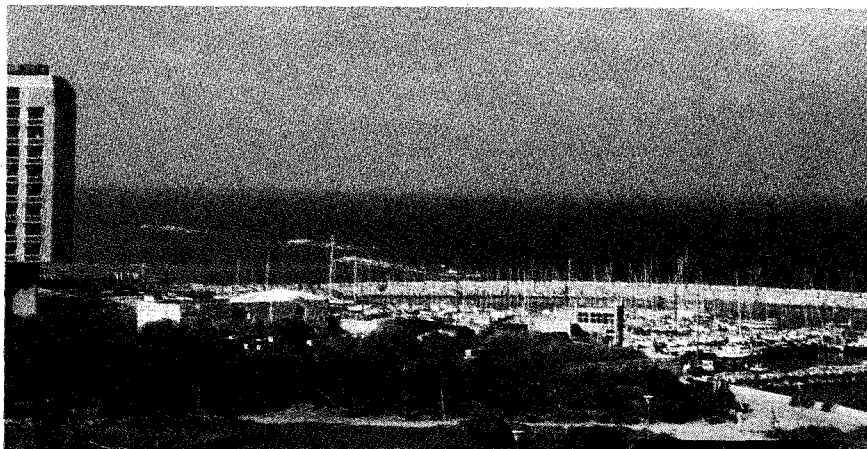
**T**he very American **Dan Wagoner & Dancers** will be at the Joyce Theater November 6 through 11. Wagoner was a soloist with Martha Graham and Paul Taylor before forming his own company in 1969. The program includes the New York premiere of *Round This World Baby Mine*.

**E**rick Hawkins incorporates ancient forms and symbols in his highly stylized works. Included in the lineup of the **Erick Hawkins Dance Company** (at the Joyce Theater October 10 through 21) will be two premieres—*Avanti* and *The Joshua Tree, or, Three Outlaws*. Hawkins, whose career dates back to the thirties, when he danced and choreographed with his wife-to-be, Martha Graham, will also revive *Angels of the Inmost Heaven*, banned because of nudity when performed in 1971.

**T**he avant-garde **Meredith Monk** has collaborated with director Ping Chong and designer Yoshio Yabara for *The Games*, which has its American premiere at the Brooklyn Academy of Music October 9 through 14. It's a science fiction-opera event set in the post-nuclear future, in which the game that everyone must play is survival. This event marks the first of the Next

val and the Toronto International Festival. A pioneer in Butoh movement, a tightly controlled and theatrical dance form, the troupe will be at City Center October 30 through November 4.





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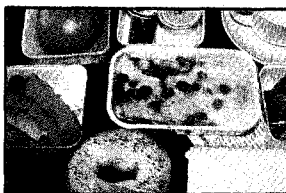
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## Dance

Wave Festival. October 17 through 21, **Remy Charlip**, whose work captures the whimsy of childhood, will present the world premiere of *Ten Men*, his first full-length work. The **Elisa Monte Dance Company** brings its hypnotic repertoire of dance to BAM November 1 through 4. *Secret Pastures*, with choreography by Bill T. Jones and Arnie Zane, set design by Keith Haring, music by Peter Gordon performed by Love of Life Orchestra, and costumes by Willi Smith, will be danced November 15 through 18. And the **Mark Morris Dance Group** will perform November 28 through December 2, with a program that includes Vivaldi's *Gloria*.

**C**elebrating its tenth anniversary, the **Alvin Ailey Repertory Ensemble** opens the Riverside Dance Festival's fall season September 11 through 16. The fabulous **Judith Jamison** will dance the opening night, joined by members of the first Ailey company.

**d**ance Theater Workshop's season opens with *La La La Human Steps*, a new Canadian company headed by **Edouard Lock**. The September 19 through 23 program includes the New York premiere of *Businessman in the Process of Becoming an Angel*, a multimedia shocker. **Timothy Buckley** and the **Troublemakers** will arrive for a two-week engagement September 26 with the premiere of *How to Swing a Dog*. And with waltzes, tangos, and fox-trots, the **American Ballroom Theater** makes its debut October 25 through 29.

**i**ce-dancing fans rejoice. **Electric Ice**, arriving in New York after successful productions in Great Britain and Australia, is scheduled to open on Broadway in October at the Virginia Theatre. Choreographed for Broadway by Tony-winner **Michael Peters** (of *Dreamgirls* fame), *Electric Ice* features Olympic gold medalist **Robin Cousins** and other world-class skaters.

### FINISHING STEPS

**h**e **Atlanta Ballet** will begin the 1984–85 season at the Brooklyn Center for the Performing Arts October 19 through 21. The **North Carolina Dance Theatre** arrives November 10 for a two-day engagement, and the **Ohio Ballet** comes to the center December 1 and 2, with a New York premiere of **Heinz Poll's** *The Little Match Girl*. And the **Royal Winnipeg Ballet**, the oldest of Canada's major ballet companies, will bring its classical program to the Lehman Center November 2.

**JEANNETTE WALLS**

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# books

A SEASON'S SAMPLER

## A DAUGHTER'S LOVING REMINISCENCE OF JOHN CHEEVER,

a narrative of Hiroshima, an oral history of World War II, novels from Doctorow and Heller.

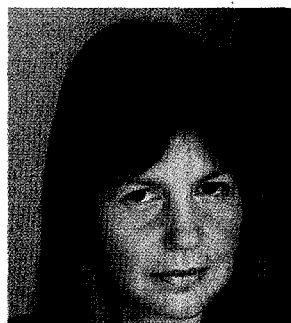
About fifty years after my father left the South Shore for New York City, after he had gone through poverty and success and alcoholism and collapse and success again and celebrity to become finally established and prosperous, I too began to make a living writing fiction.

We used to have a friendly competition about who could find or invent the best titles. When one of us came up with a good one, we would argue about who would get to use it. I don't know where he found the last one he came up with, in the summer of 1980, but it had a special resonance for both of us. It was *Home Before Dark*.

"Oh, I'm going to use that one!" I said.

"Oh no you're not," he said. "It's mine." But we both found other names for the books we were working on.

Home before dark. My father liked to tell a story about my younger brother Fred. When Fred was a



SUSAN CHEEVER

little boy, we lived in a small house on a big estate called Beechwood, in Scarborough, New York, about twenty-five miles up the Hudson River from New York City. Once, at twilight after a long summer day, my father was standing outside the house under the big elm tree that shaded the flagstones in front of the door. Fred came back from playing with some friends, worn out and tired too, and when he saw Daddy standing there he ran across the grass and threw his little boy's body into his father's arms.

"I want to go home, Daddy," he said, "I want to go home." Of course he was home, just a few feet from the front door, in fact. But that didn't make any difference, as my father well understood. We all want to go home, he would say when he told this story. We all do.

From *HOME BEFORE DARK*. Houghton Mifflin; 243 pages; \$15.95; November.

Seventeen seconds after 8:15 the bomb-bay doors swung open automatically. Through his legs and the looking glass below Ferebee watched the bomb tumble down, first broadside, then with its nose pointed to the target.

"Bomb away," shouted Ferebee.

The bomb was set to detonate at 43 seconds. Jeppson started his count. He reached 43 and stopped. "It's a dud," he thought.

At that moment a bright light filled the plane and Caron saw a huge, circular mass of air shoot up, as if a "ring around some distant planet had detached itself and was coming up toward us."

As Hiroshima receded, Caron dictated his account into a recorder; "A column of smoke is rising fast. It has a fiery red core . . . Fires are springing up everywhere . . . there are too many to count . . . Here it comes, the mushroom shape that Captain Parsons spoke about . . ."

Lewis, the copilot, pounded Tibbets' shoulder and



PETER WYDEN

kept saying, "Look at that! Look at that!" Ferebee, the bombardier, wondered aloud whether the radioactivity would make them all sterile after all. Tibbets told the recorder he was "shocked" by "destruction bigger than I had really imagined."

Then the pilot radioed General Farrell on Tinian a message in the clear: "Target visually bombed with good results."

When Parsons heard the wording he bristled: "Good? Hell, what did he expect?" In code he wired Farrell: "Results clear-cut. Successful in all respects. Visible effects greater than Alamagordo. Conditions normal in airplane following delivery. Proceeding to base."

In the copilot's seat, working on his own record of Mission No. 13, Lewis wrote: "My God, what have we done?"

From *DAY ONE: BEFORE HIROSHIMA AND AFTER*. Simon and Schuster; 448 pages; \$19.95; October.



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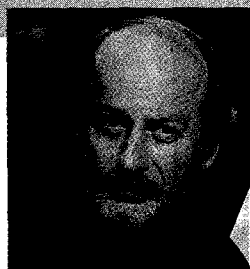
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# books

## E. L. DOCTOROW



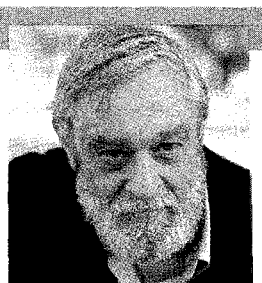
Angel is gathering tales of male perfidy: After Ralph broke up with his young woman he had the insensitivity to bring home to Rachel the colored briefs he had acquired. I refuse anymore your underwear to wash, said Rachel, who's Hungarian. Red was the color the girl had chosen for her professor poet, in some unfortunate and unnecessarily symbolic way the color had run in the washing machine and red dye got all over Rachel's sheets, towels, and so forth. Ralph also brought home some records the girl gave him and when he listens to them Rachel runs upstairs and shuts her door, the music staining her brain as the dye did her lingerie.

Why are men so awful, Angel said. I agree. Ralph is disgustingly truthful, he has this rage to confess. He told Rachel of his affair almost from the moment of its inception. Of course she found it far worse than his actually going out and f---ing someone that he wanted to discuss it with her, as if he needed her approval in some odd, unhinged way.

But everyone talks too much—Rachel broadcasting all of this—the women, the wives, talk constantly and tell things to each other you'd think they'd have the sense to keep to themselves. They violate their own privacy and everything gets hung on the line as if we all live in some sort of marital tenement. Whatever happened to discretion? Where is pride? What has caused this decline in tact and duplicity?

*From LIVES OF THE POETS. Random House; 160 pages; \$14.95; November.*

## RICHARD YATES



Not until about halfway through their week's stay in that splendid hotel, a week of paid-for luxury dispensed with casual rudeness under the stares of strangers—only then did Lucy make a shy announcement that would

greatly complicate everything between them.

It happened after breakfast one morning, when the room-service waiter had trundled away their plates of melon rind and egg yolk and the heavy flakes of broken French croissants. Lucy was at the dressing table, using its mirror both to brush her hair and to watch her new husband pace the carpet behind her.

"Michael?" she said. "Do you think you could sit down for a minute, please? Because you're sort of making me nervous? And also," she added, putting her hairbrush down as carefully as if it might break, "also because there's something important I have to tell you."

As they took conversational positions, partly facing each other in two overstuffed Copley Plaza chairs, he thought at first she might be pregnant—that wouldn't be great news, though it wouldn't be bad news, either—or maybe that she'd been told she couldn't have children at all; then his racing mind touched on the frightful possibility that she might have a fatal illness.

"I've wanted you to know about this from the beginning," she said, "but I was afraid it might—change things, sort of."

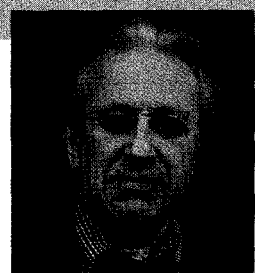
It seemed to him now that he scarcely knew her, this leggy, pretty girl to whom the word "wife" might never be comfortably applied, and he sat with a chill of dread from his scrotum to his throat as he watched her lips and waited for the worst.

"So now I'll have to stop being afraid, that's all. I'll just tell you, and I can only hope it won't make you feel—well, anyway. The thing is I have something between three and four million dollars. Of my own."

"Oh," he said.

*From YOUNG HEARTS CRYING. Delacorte Press/Seymour Lawrence; 360 pages; \$16.95; October.*

## STUDS TERKEL



The war is over May 8, right? On April 12 of '45, I'm driving through a little town in the center of Germany, Neidersachwerfen.

"A guy who looks like a skeleton in a white-striped prisoner's suit is walkin' around on the street. He says, 'Have you seen Camp Dora?' I said, 'I don't know



# books

what you're talkin' about.' He says, 'Come on, I'll show ya,' and he jumped on the jeep and drove me to this concentration camp.

"I must've been the first American to enter there. It was a large camp where forced laborers were living, who were buildin' this factory. This guy was one of the inmates. I found this one barracks that was nailed shut with big boards. I tore the door open and found bodies, people starved to death.

"I called the military, and immediately we surrounded this camp. There was nobody left in it except those bodies. That's the camp Eisenhower came to and he brought Patton and a few big shots. He says, 'You still don't know what we're fighting Hitler for? This will show you the reason.'

"It's a tremendous calcium mountain. Soft rock. Inside, they built a factory. This inmate said they took a hundred thousand laborers that died building this factory. Every so often they would string up somebody on a crane and let him hang there for two, three days, to ward off any attempt at sabotage.

"It wasn't a secret. The people in the town knew these people were there. It wasn't only Auschwitz in Poland. These guys were killed right in the heart of Germany. They came in by the thousands because that factory required that kind of labor force.

"Of course, you can say, I didn't see anything. But that would be a lie. Everybody in that neighborhood knew that Camp Dora was there."

—Erhard Dabringhaus

From "THE GOOD WAR": AN ORAL HISTORY OF WORLD WAR TWO. Pantheon Books; 608 pages; \$19.95; October.

STROBE TALBOTT

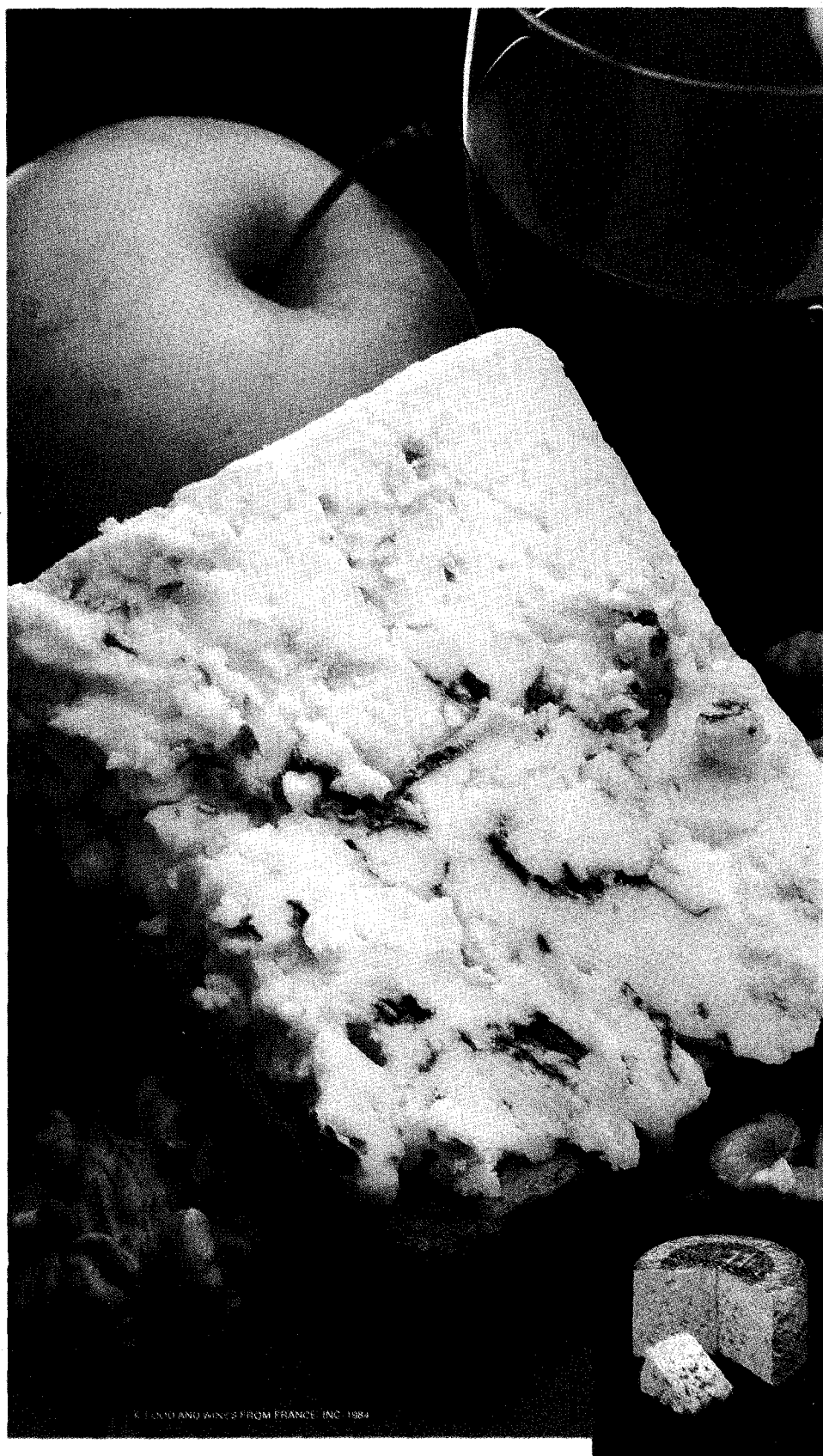


**i**n mid-March, morale among the Americans in Geneva fell even further. Here the contrast with the Intermediate-range Nuclear Forces talks was largely a matter of the personalities of the two chief negotiators. In INF, there was little sign of progress and dwindling hope, but Paul Nitze still commanded immense respect from his delegation. Edward Rowny's standing could not have been more of a contrast. His susceptibility to Richard Perle's influence when he was in Washington was a

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# books

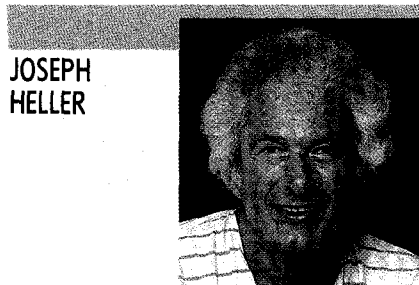
source of confusion and discouragement. His ponderous style made staff meetings an ordeal. His efforts at bonhomie often came across as buffoonery, and he had a knack for making everyone else feel foolish when he made a fool out of himself, especially when he made fun of the enterprise in which they were all engaged. At a birthday party for one of the secretaries in the Botanic Building, Rowny pulled out his harmonica and asked his colleagues to sing along while he played "the arms control theme song." Dutifully, but none too joyously, they joined in. The song was "I'm Forever Blowing Bubbles."

There had been rumors for weeks that before leaving Washington in January, Rowny had prepared a "secret hit list" of derogatory comments about members of his own delegation and officials of the Arms Control Agency. Rowny's stonefaced response to the rumor was simply, "There is no hit list."

In early March the story leaked in Washington that Rowny had indeed given Kenneth Adelman, the controversial director-designate of the Arms Control Agency, a memorandum commenting on various officials.

Rowny's initial response was to release a statement regretting the revelation of "talking points prepared for me" and denying that they reflected his thinking either at the time they were written or at present. The phrasing—prepared for, not by, Rowny—was widely noted. In a speech to his staff about the whole affair, Rowny tried to change his image from Captain Queeg to General MacArthur. He struck the pose of a seasoned, battle-scarred old soldier who for decades had always been willing to lead the charge, to deflect the fire from his troops, and to take the heat. "It's a first principle with me," he said, "that the buck stops with the guy in command." Just when it looked as if he was going to accept responsibility for the memo, Rowny added, "However, this case is exceptional."

From *DEADLY GAMBITS*. Alfred A. Knopf; 400 pages; \$17.95; October.



JOSEPH  
HELLER

Moses, in bafflement, returned to the Lord to complain. "Why are You being so evil to the people? Is this

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# THE GALLERY

## Brooke Alexander Inc.

20 W. 57th, 757-3721, hours: Tu-Sa 10-6. Opening September 18, first one-person exhibition by Joseph Nechvatal: an installation of sculpture and graphite drawings.

## Terry Dintenfass

50 W. 57th, 581-2268, hours: Tu-Sa 10-5:30. NANCY GROSSMAN—New work: Drawings 1984, September 5-28. SCULPTURE: Elisabeth Frink, Nancy Grossman, Richard Hunt, William King, Donald Sandstrom, Harold Tovish, September 4-15.

## David Findlay

984 Madison, 249-2909, hours: Tu-Sa 10-5, Mondays by appointment. Specializes in important nineteenth and twentieth century European painting, sculpture, and graphics.

## James Goodman Gallery

1020 Madison, 772-2288, hours: M-F 9:30-5:30. Paintings, watercolors, and sculpture by Albers, Appel, Botero, Calder, Chia, Corneille, Dubuffet, Moore, Picasso. Through September 30th.

## Graham

1014 Madison at 78th, 535-5767, hours: M-F 10-5. 2nd floor—"American Modernism" including Torr, Holty, Carles, Hartley, Maurer, others. Graham Modern, 3rd floor—paintings and sculpture including Anuszkiewicz, DeNiro, Crile, Kriesberg, Raimondi, Resika.

## Grunebaum Gallery

38 E. 57th, 838-8245, hours: Tu-Sa 9-6. Recent Acquisitions: major paintings by Walt Kuhn, Asger Jorn, Giorgio Cavallon, Jan Müller, George McNeil, Grace Hartigan, James Brooks, Milton Resnick. All works reproduced in color catalog.

## Kennedy Galleries

40 W. 57th—5th floor, 541-9600, hours: M-F 9:30-5:30. Irma Cavat Recent Paintings through September 29th. Her oil paintings are a lyrical celebration of the ordinary world around us. Catalog, ten dollars.

## Marlborough Gallery

40 W. 57th, 541-4900, hours: M-Sa 10-5:30. Gary Stephan: Recent Work, Homage to Brassai: Selected Photographs, September 11-October 6.

## Pierre Matisse Gallery

41 E. 57th, 355-6269, hours: Tu-F 10-5. Important works by Butler, Chagall, Dubuffet, Giacometti, Lam, MacIver, Mason, Millares, Miro, Riopelle, Rouan, Saura, Tanguy, Zao Wou-ki.

## Wunderlich & Company

41 E. 57th, 838-2555, hours: M-F 9:30-5:30. "Early Topographical Views of North America by William Constable (1783-1861)," "The American West: An Artistic Vision."

# books

why You sent me to them? You haven't made things any easier, and neither have they been delivered from the Pharaoh."

"I am hardening his heart."

"Again You're hardening his heart? Why must his heart be so hard?"

"To allow Me to demonstrate powers that are greater than those of all his magicians and of all other gods. And to impress upon the world forever that you are the people I have chosen as favorites."

"Will that make much difference?"

"No difference at all."

"Then where is the sense?"

"Whoever said I was going to make sense?" answered God. "Show Me where it says I have to make sense. I never promised sense. Sense, he wants yet. I'll give milk, I'll give honey. Not sense. Oh, Moses, Moses, why talk of sense? Your name is Greek and there hasn't even been a Greece yet. And you want sense. If you want to have sense, you can't have a religion."

"We don't have a religion."

"I'll give you a religion," said God. "I've got laws to give you that have never been heard before. I will bring you out of slavery in Egypt into a good land, a land of brooks of water, of fountains and springs, flowing forth in valleys and hills, a land of wheat and barley, of vines and fig trees and pomegranates, a land of olive trees and honey, a land in which you will eat bread without scarcity."

That's what He promised and that's all that He gave us, along with a complicated set of restrictive dietary laws that have not made life easier. To the *goyim* He gives bacon, sweet pork, juicy sirloin, and rare prime ribs of beef. To us He gives a pastrami. In Egypt we get the fat of the land. In Leviticus He prohibits us from eating it.

From GOD KNOWS. Alfred A. Knopf; 353 pages; \$16.95; October.

GEORGE F. KENNAN

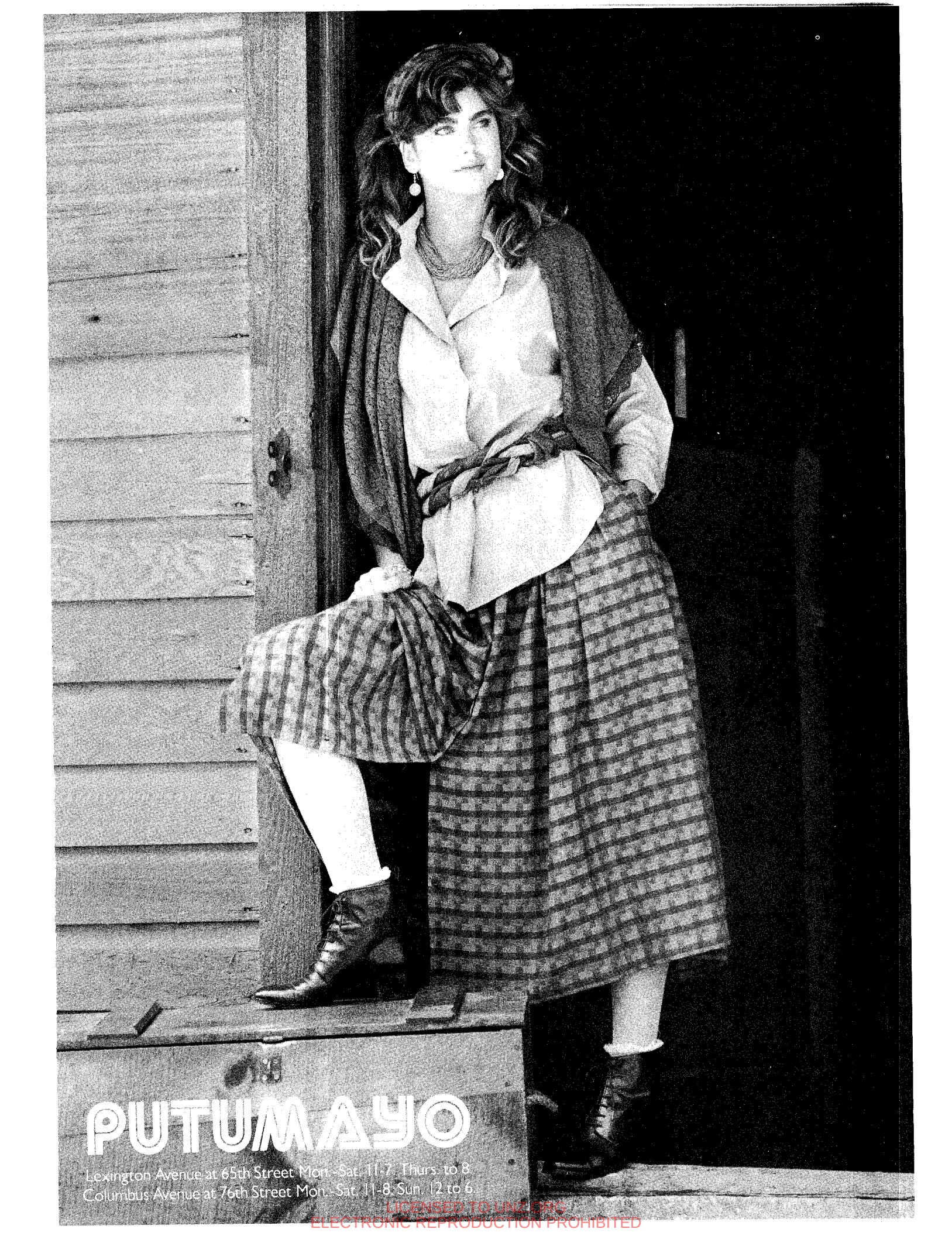


✦ he years of the early 1890s were witnessing the disappearance from active political life of the last of those men (Bismarck, Lord Palmerston, and the old German Emperor William I were among them) over whose personalities and activities there still hovered something of the atmosphere of the re-

spective anciens régimes in which they had been reared. In many respects these were primarily eighteenth-century personalities. Those who were now succeeding them were different in subtle, yet striking, ways. Most of them, even the non-English ones, were in some respects Victorians, in the sense that they were less secure in their values, more self-conscious, more imitative, more given to enacting a role, than their predecessors. These qualities were reflected in their political judgments and reactions, marked as they were by a love for the intricate, the indirect, the over-subtle, the allusive, and above all for the pretentious, in place of the blunt, sometimes brutal, but usually elegant and impressive facility of their predecessors for going to the heart of things. Whereas the members of the older generation had been governed in their social and official conduct by the manners of the eighteenth century—clear, schooled, unapologetic, a law unto themselves—the conduct of these late-nineteenth-century people seemed, by comparison, uncertain, histrionic, overacted—always with an anxious eye to the spectators. The healthy self-confidence that had enabled their fathers and grandfathers to come to terms, fatalistically and good-humoredly, with the persistent weaknesses of the human flesh was giving way now to forms of hypocrisy in which the appearance of virtue was given more importance than its reality; and the lapses from it, sexual or financial, were more anxiously concealed, hence more morbid and more painful. It was an age of frequent and pathetic failures in both of these respects—an age of helpless, tragically ending clandestine liaisons, à la Anna Karenina, and excruciating financial embarrassments, all silhouetted against the pretenses of insecure men and women, lonely, vulnerable, and sometimes desperate, in their private worlds of sin or financial embarrassment, yet most of them unmercifully critical of others who found themselves in just these very predicaments. And all of this was superimposed, so to speak, upon the overelaborate social pretensions of the day. Precisely because the old firm class structures were now disintegrating under the impact of the industrial revolution, the poorly formed new ones, based predominantly on affluence rather than birth—and often sudden, unstable, insecure affluence at that—were clung to with anxious desperation, the external showiness betraying at every point the inner uncertainties.

From THE FATEFUL ALLIANCE: FRANCE, RUSSIA, AND THE COMING OF THE FIRST WORLD WAR. Pantheon Books; 320 pages; \$18.95; October.



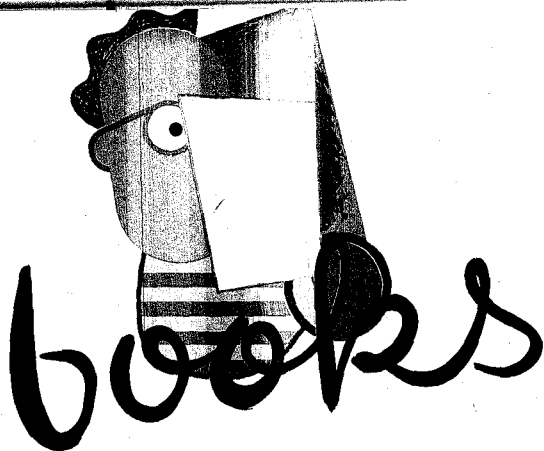


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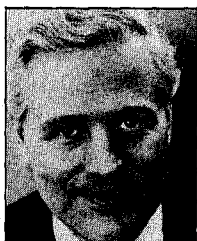


# books

THE MARINES TELL IT TO US, PROUST'S PEOPLE SIT FOR PORTRAITS, EDNA O'BRIEN ROAMS THE EROTIC LANDSCAPE, HOLLYWOOD BABBLES ON, AND JONATHAN MILLER EXPLAINS WHERE THE STORK GOT YOU.

## FICTION HIGH AND LOW

**Something to Be Desired**, by Thomas McGuane. A family man pursues a *femme fatale* in the most intense and destructive passion of his life. Random House; 192 pages; \$14.95; October.



**Organized Crimes**, by Nicholas von Hoffman. A sociology student in Al Capone's Chicago decides to write a thesis on organized crime. His fieldwork takes him to many unusual places, including the bed of Mrs. Machine Gun Jack McGurn. Harper & Row; 274 pages; \$14.95; October.

**Swallow**, by D. M. Thomas. A novel about truth and deception, plagiarism, poetry, and the KGB, by the author of *The White Hotel*. The Viking Press; 320 pages; \$16.95; November.



**Half Moon Street**, by Paul Theroux. Two novellas—*Dr. Slaughter* and *Buried Alive*—about double lives and dangerous ways in the perilous and smoky city of London, by the author of *The Mosquito Coast*. Houghton Mifflin; 224 pages; \$14.95; October.

**Jitterbug Perfume**, by Tom Robbins. A vast epic concerning the forests of ancient Bohemia, a scent shop in New Orleans, and root vegetables. Bantam; 320 pages; \$15.95; December.

**Strong Medicine**, by Arthur Hailey. Life isn't just a bowl of Demerol to the fe-

male CEO of a giant drug company, what with rivalry, vengeance, tragic love, and things. Doubleday; 448 pages; \$16.95; October.

**Say Goodbye to Sam**, by Michael J. Arlen. A famous father, one of the legends of the movies, threatens the marriage of his son during a hot summer in New Mexico. Farrar, Straus and Giroux; 231 pages; \$12.95; October.

**The Talisman**, by Stephen King and Peter Straub. Two best-selling scribes of the supernatural get together for a novel about a magic quest that should be twice as horrible as their solitary efforts. The Viking Press; 672 pages; \$18.95; November.

## DO IT YOURSELF

**Miss Manners' Guide to Rearing Perfect Children**, by Judith Martin. Can white-glove etiquette thrive in the age of shared custody? Of course it can, you silly person, and the iron-spined doyenne of good behavior shows you how to instill it in your dependents. Charles Scribner's Sons; 416 pages; \$19.95; October.



**Raquel**, by Raquel Welch. Follow these principles of hatha-yoga, and you, too, may get a diamond necklace to wear with your bathing suit, like the 42-year-old author in her jacket photo. Holt, Rinehart and Winston; 256 pages; \$19.95; October.

**The Facts of Life**, by Jonathan Miller and David Pelham. Are you ready for a pop-up book on human reproduction? Dr. Miller explains it all for you. The Viking Press; 12 pages; \$18.95; October.

**Managing**, by Harold Geneen with A. Vin Moscow. The former head of ITT reflects on his success and tells how he did it. Doubleday; 336 pages; \$17.95; October.

## PLAYING IT AGAIN



**Parachutes and Kisses**, by Eric Jong. Isadora Win divorces, reproduces, and goes in search of her roots in the further adventures of the heroin of *Fear of Flying* and *How to Save Your Own Life*. NA Books; 352 pages; \$16.95; October.

**Life Its Ownself**, by Dan Jenkins. The author of *Semi-Tough* brings back his hero, Billy Clyde Puckett, to tell us about his year on the playing fields of television. Simon and Schuster; 28 pages; \$15.95; October.

**Death in Kashmir**, by M. M. Kaye. Insatiable fans of death (previously in *Zanzibar*, *Cyprus*, and *Kenya*) will eagerly await this story of murder and romance on the ski slopes. St. Martin's Press; 250 pages; \$13.95; October.

**Bums**, by Peter Golenbock. The author of *The Bronx Zoo* turns his attention to the boys from Brooklyn in this oral history of the Dodgers during the forties and fifties. G. P. Putnam's Sons; 460 pages; \$17.95; October.

## SAYING IT IN PICTURES

**Renoir**, by Barbara Ehrlich White. Four hundred photographs, more than 100 in color, illustrate this biography of the great Impressionist, which also includes many previously unpublished letters. Abrams; 316 pages; \$67.50; November.

**London in the Thirties**, by Bill Brandt. An intimate view of the lower classes at work and play between the wars. Pantheon Books; 108 pages; \$22.95; October.

**Nutcracker**, by E.T.A. Hoffmann. Translated by Ralph Manheim. The classic Christmas story of toys that dance to life, illustrated by Maurice Sendak. Crown; 120 pages; \$19.95; November.

**The Love for Three Oranges**, by Frank Corsaro and Maurice Sendak. Corsaro writes, Sendak illustrates the account of their collaboration to produce Prokof-



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# books

iev's opera at Glyndebourne. Farrar, Straus and Giroux; 128 pages; \$30; November.

**War Torn**, edited by Susan Vermazen. Thirty-one photographers show the cost that war exacts from its civilian victims as they try to go on with daily life in the battle zone. Pantheon Books; 144 pages; \$30; October. (The originals will be on view at Cooper Union—see "Photography" listings.)

**Cameraworks**, by David Hockney. Portraits, pools, palms, and panoramas in collage images by the painter turned photographer. Alfred A. Knopf; 284 pages; \$50; October.



**A Proust Souvenir**, by William Howard Adams. An album of *fin de siècle* portraits by Nadar of the Proust family and the aristocrats who inspired the characters of his great work. The Vendome Press; 128 pages; \$17.95; October.

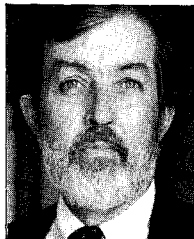
**Return Engagement**, by Jim Watters. A tribute, with 200 Horst photos, then and

now, of Loretta Young, Bette Davis, Pola Negri, and other imperishables. Crown; 160 pages; \$24.95; November.

**The International Center of Photography Encyclopedia of Photography**, edited by Cornell Capa. A technical, historical, and biographical work with more than 1,400 entries and 40 illustrations. Crown; 672 pages; \$50; October.

## RECENT HISTORY

**Payback**, by Joe Klein. What became of five marines fifteen years after Vietnam? Klein explores the lives of these veterans of one battle to find out why two made it, two hovered on the margins of society, and one headed for destruction. Alfred A. Knopf; 368 pages; \$17.95; October.



**Style Versus Substance**, by George V. Higgins. The chronicler of fictional Boston lowlifes writes of the real-life conflict between the media and the government of his city. Macmillan; 256 pages; \$15.95; October.

**Secret Agenda**, by Jim Hougan. The author contends that sex and the CIA were at the bottom of the Watergate affair. Random House; 384 pages; \$19.95; October.

**Passage to Peshawar**, by Richard Reeves. The country of Pakistan, a friendly dictatorship that supplies most of the heroin reaching the U.S., explored by the author of *American Journey*. Simon and Schuster; 240 pages; \$15.95; October.

## OTHER PEOPLE'S LIVES



**The American Pope**, by John Cooney. For three decades, Francis Cardinal Spellman was a power not only in religion but in politics. This controversial biography looks at his involvement with Joe McCarthy, the CIA, the movie censors, and other unsavory persons. Times Books; 384 pages; \$19.95; October.

**Hollywood Babylon II**, by Kenneth Anger. More gossip, spicy stories, and

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downright filth from the underground filmmaker who wrote the original book on Tinseltown blight. E. P. Dutton; 352 pages; \$19.95; October.

**Outrageous Good Fortune**, by Michael Burke. The former president of Madison Square Garden and the Yankees recalls his adventures in sports, TV, and the CIA. Little, Brown; 432 pages; \$19.95; October.

**Pavlova**, by Margot Fonteyn. One great ballerina portrays another in this lavishly illustrated (200 photographs) biography. The Viking Press; 160 pages; \$25; October.

**Emma Goldman**, by Alice Wexler. The loves and battles of "Red Emma," the flamboyant anarchist, who campaigned for the rights of workers, pacifists, and women. Pantheon Books; 384 pages; \$19.95; October.

**Disclosing the Past**, by Mary Leakey. The autobiography of the anthropologist who, with her husband and son, made major discoveries concerning the ascent and descent of man. Doubleday; 224 pages; \$15.95; October.

**Gypsy & Me**, by Erik Lee Preminger. The son of the glamorous author and intellectual ecdysiast recalls his life at

home and on the road with Gypsy Rose Lee. Little, Brown; 288 pages; \$17.95; November.

## POEMS AND POETS



**Station Island**, by Seamus Heaney. Lyrics, poems of pilgrimage, and songs of an ancient king, in the Irish writer's first collection since *Field Work* five years ago. Farrar, Straus and Giroux; 92 pages; \$11.95; December.

**The Fact of a Doorframe**, by Adrienne Rich. Poems from the past three decades by the civil-rights and anti-war activist. W. W. Norton; 320 pages; \$18.95 (\$9.95, paper); October.

**T. S. Eliot**, by Peter Ackroyd. The biography draws on Eliot's letters and his first wife's diaries for a portrait of the poet whose tormented emotional life mirrored the agonized nature of his art. Simon and Schuster; 432 pages; \$24.95; November.

**Frost**, by William H. Pritchard. This critical biography studies the interweav-

ings of the personality and poetry of Robert Frost in his "play for mortal stakes." Oxford University Press; 256 pages; \$15.95; October.

## LIVES IN LETTERS

**Randall Jarrell's Letters**, edited by Mary Jarrell. Correspondence by the poet and critic and teacher who crystallized academic madness in the comic novel *Pictures From an Institution*. Houghton Mifflin; 512 pages; \$29.95; December.



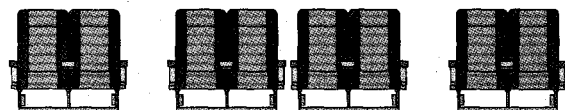
**H. G. Wells in Love**, by H. G. Wells. A previously unpublished memoir, about Wells's persistent and often scandalous entanglements with women. Little, Brown; 256 pages; \$16.95; November. (Little, Brown is also reissuing Wells's 1934 *Experiment in Autobiography*; 736 pages; \$29.95; November.)

**The Letters of Vita Sackville-West to Virginia Woolf**. A document of the twenty-year relationship between the famous friends and lovers of Bloomsbury. William Morrow; 400 pages; \$17.95; October.

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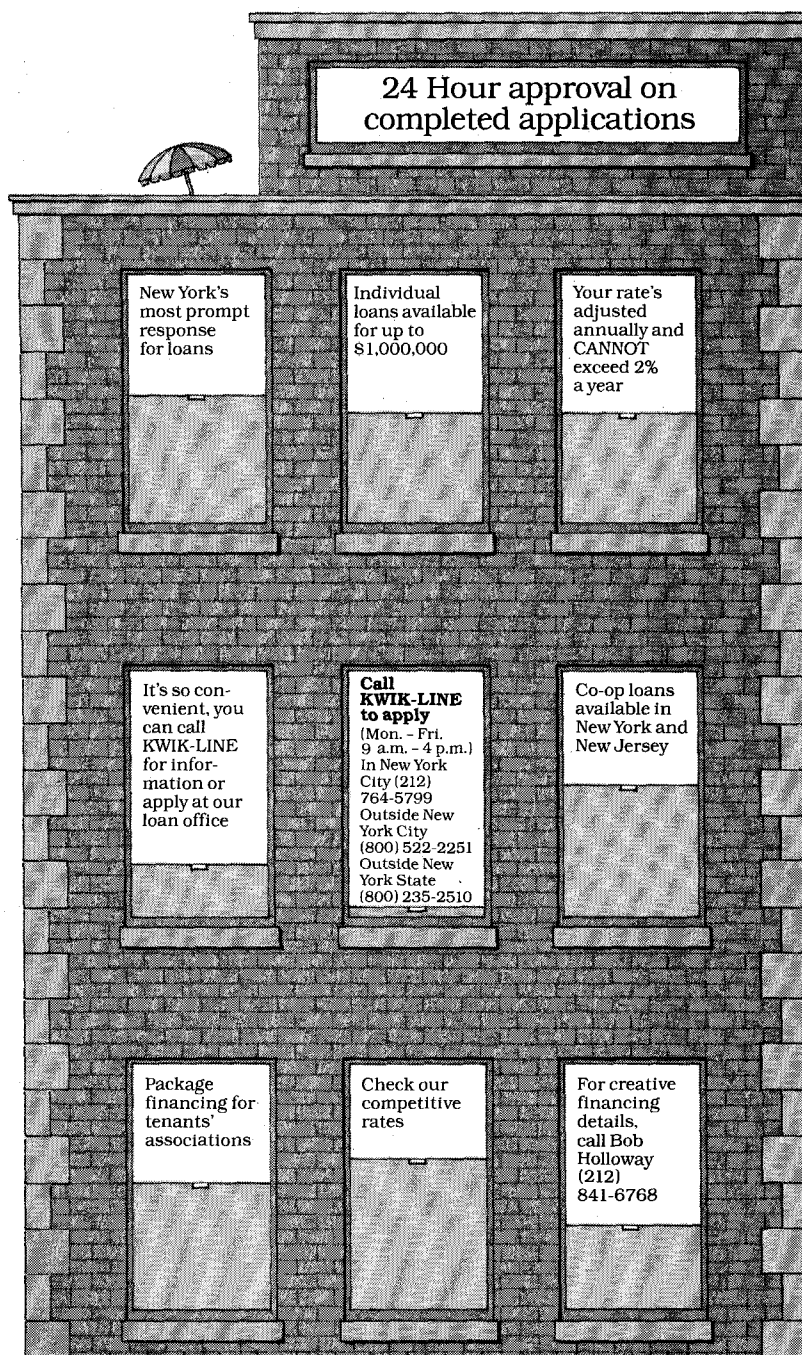
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## books

**Invented Lives**, by James Mellow. A double biography, with many previously unpublished letters, of the doomed king and queen of the jazz age—Scott and Zelda Fitzgerald. Houghton Mifflin; 416 pages; \$22.50; October.

### SHORT STUFF



**A Fanatic Heart**, by Edna O'Brien. Twenty-nine tales of love and death and life in the villages of Western Ireland and London by the darkly sensual storyteller. Farrar, Straus and Giroux; 480 pages; \$17.95; November.

**The Best American Short Stories 1984**, edited by John Updike. Fiction by Paul Bowles, Cynthia Ozick, Wright Morris, and promising unknowns. Houghton Mifflin; 352 pages; \$14.95 (\$8.95, paper); October.

**The Book of Lost Tales, Part II**, by J.R.R. Tolkien. More stories from the late author of *The Hobbit* (to be reissued by this publisher in October, with drawings by Michael Hague; 320 pages; \$19.95). Houghton Mifflin; 304 pages; \$14.95; November.

**The Man From the USSR and Other Plays**, by Vladimir Nabokov. Four plays—on such subjects as Scott of the Antarctic and a mad executioner of the French Revolution—plus two essays on the drama. Harcourt Brace Jovanovich; 334 pages; \$24.95; November.

### PIECES OF THEIR MINDS

**The Innocent Eye**, by Roger Shattuck. Essays on French art, literature, and politics, by the author of *The Banquet Years*. Farrar, Straus and Giroux; 236 pages; \$18.95; November.

**The Black Brain of Piranesi**, by Marguerite Yourcenar. Pieces about Chenonceaux, the lives of the Caesars, and modern European literature, by the only woman member of the French Academy. Farrar, Straus and Giroux; 240 pages; \$16.95; December.

**The Grain of the Voice, 1962-1980 and The Responsibility of Forms**, by Roland Barthes. A book of interviews (352 pages; \$19.95) and a book of essays (256 pages; \$16.95) concerning film and fashion, art and criticism. Farrar, Straus and Giroux; November.



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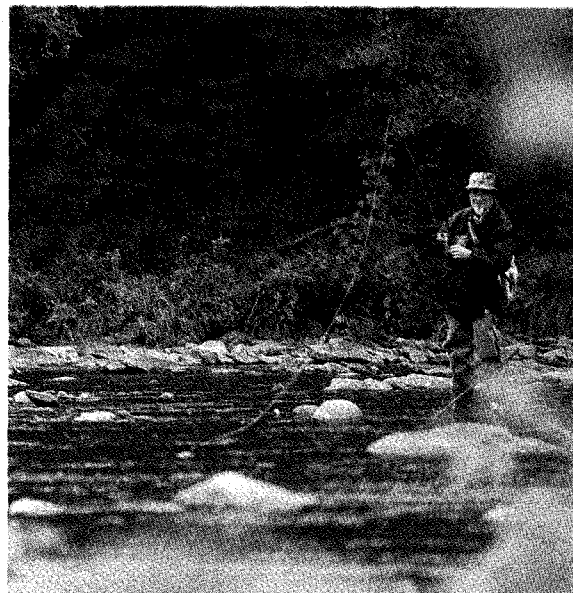


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# books

**The Friday Book**, by John Barth. Lectures and essays about algebra, Maryland crabs, poetry, and prose, by the author of *The Sot-Weed Factor* and *Giles Goat-Boy*. G. P. Putnam's Sons; 304 pages; \$17.95; October.



**The World According to Breslin**, by Jimmy Breslin. No transsexuals or dancing bears here, but plenty of corruption in high places, lovable lowlives, and musings on the Troubles abroad and at home. Houghton Mifflin; 320 pages; \$16.95; October.

## COOKBOOK CHAT



**Eating Together**, by Lillian Hellman and Peter Feibleman. An anecdotal cookbook of international meals and memories. Feibleman praises the cooking of Spain, Hellman the baked potato. Little, Brown; 256 pages; \$16.95; November.

**The Alice B. Toklas Cookbook**. A thirtieth-anniversary reissue of the gossip memoir by Gertrude Stein's companion, including the previously deleted recipe for the notorious fudge. Harper & Row; 320 pages; \$14.95; November.

## MUSIC, MUSIC



**Sinatra**, by John Rockwell. A biography in words and pictures evokes the admirable art and rather less admirable life of the man who for two decades was the master of the American popular song. Random House; 256 pages; \$29.95; November.

**Who's Sorry Now?** by Connie Francis. The pop singer writes of her lifelong career in show business as well as of her unhappy affair with Bobby Darin and her experience as a rape victim. St. Martin's Press; 375 pages; \$14.95; October.

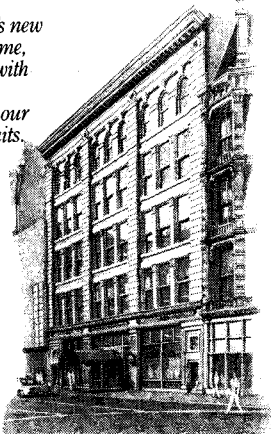
**The Lincoln Center Story**, by Alan Rich. A history of the first quarter century of the West Side's palace of culture. Houghton Mifflin; 128 pages; \$19.95; October. **RHODA KOENIG**



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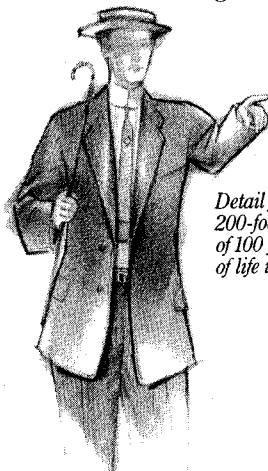
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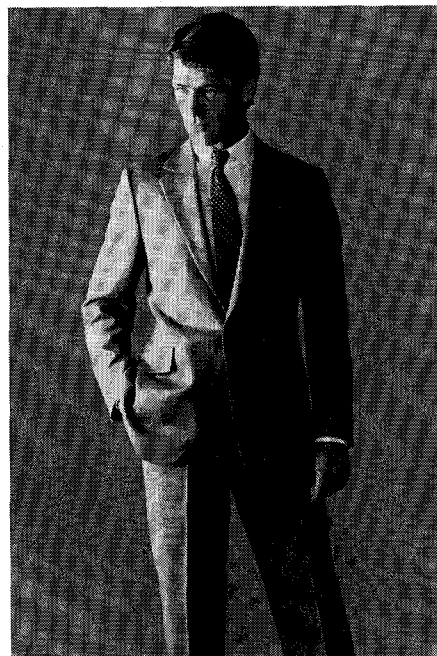


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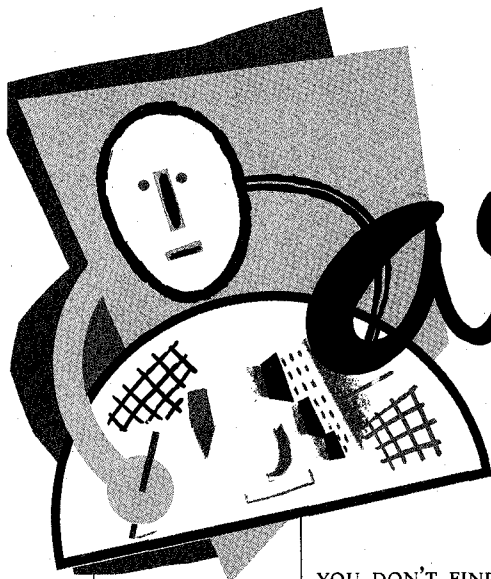




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# architecture

UNION SQUARE REDUX

## DAVIS, BRODY & ASSOCIATES

new project is just the latest phase of its campaign to build a better city.

YOU DON'T FIND MANY ARCHITECTS IN NEW YORK City willing to bad-mouth skyscrapers, even in jest. The tall building is, after all, the public mark of architectural success, the literal proof of having made the big time. Not to Samuel Brody, who, with Lewis Davis, heads the architectural firm of Davis, Brody & Associates. "Skyscrapers," says Brody, gesturing at a clutch of them near the firm's penthouse office on East 42nd Street, "are basically a boring problem. What's more important is how to make a city."

Brody and Davis can speak with impressive authority on the subject. In 32 years of joint practice, they have built buildings ranging from a corporate headquarters in Virginia to assorted private houses to a sports complex at MIT and the U.S. pavilion at the Osaka World's Fair. But their largest and best body of work has been done in New York. It encompasses public and private housing, office buildings, interiors and renovations, including the ones now under way at the main branch of the New York Public Library and the Brooklyn Botanic Garden. And they are now in the design stages of a \$150-million, mixed-use building (right) that will redefine the eastern edge of Union Square. In the course of their career together, Davis and Brody have won most of the awards worth winning in their profession. Far more significant, they have proved that a consistently high level of design is possible despite the unique pressures that this city brings to bear on the art of architecture.

For all its achievements and professional recognition, the firm (which now employs more than 100 architects) remains surprisingly little known to a public often dazzled by architectural stars. One reason is that Davis, 59, and Brody, 58, have a penchant for unglamorous jobs. (And clothes: Both seem slightly uncomfortable at the black-tie affairs that are a necessary part of a New York architect's job.) They got their start in subsidized housing. At the time, Brody recalls, it was thought of as a "dirty field." They not only cleaned it up, they raised it to the level of art. The craggy brick towers of the Waterside apartment complex (which extends along the East River from East 25th Street to East 30th Street) evoke the skylines of Tuscan hill towns without a trace of sentimentality. The sculptural brick-and-concrete façades of East Midtown Plaza (on East 23rd Street) remain models of their type. "We

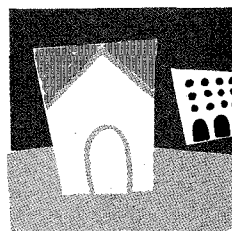
wanted to destroy the image of 'project' housing," says Davis. They did. These buildings, with their inviting open spaces, are among the most humanely habitable in town.

From their beginnings in public housing, Davis and Brody have extended their reach without losing their grip on quality. And in New York, where aesthetics and commerce collide with more than normal violence, their firm is the more distinguished for not fading from the fray—or the variety of often opposing forces. Davis, Brody has played major roles in the recent revision of the midtown zoning regulations and the often fiery deliberations on the future of the theater district. In working with such developers as William Zeckendorf Jr., the architects have also become veterans of hand-to-hand struggles with Manhattan's community groups. "It's easy to understand why some of them are obstructionist," says Brody. "But we don't come in as guys who are trying to screw them."

They also don't come in as merchants of style. Davis, Brody buildings fit no specific design category. A luxury-apartment-tower project for Broadway and 68th Street is wrapped in vaguely Deco bands of stone and glass and embellished with a cascading façade of curved greenhouses. Yet a bargain-rate residential block for Mount Sinai Hospital uses low-cost brick to make a visually rich composition of what, in other hands, might have been merely a utilitarian box. The Union Square project—which will contain stores, movies, and offices as well as apartments—includes four slender towers with pyramidal tops that are meant to link them visually with the old Con Edison campanile nearby. Unifying the designs is an ability to be original without being gratuitously "new."

Which is no accident. There is much talk in architectural circles these days of historicism, of bringing a sense of the past back to design. "Our historicizing started long ago," says Brody. "We always assumed that we were building in a city that would always be here. When the postmodernists say they have recaptured history, it's only at a superficial level. We've wanted to make our work feel like *someplace*. For that you have to study what a city is about."

Why keep at it in a place where the effort can hurt so much? "It's our city," says Davis. "The pleasures overcome the pain." **CARTER WISEMAN**





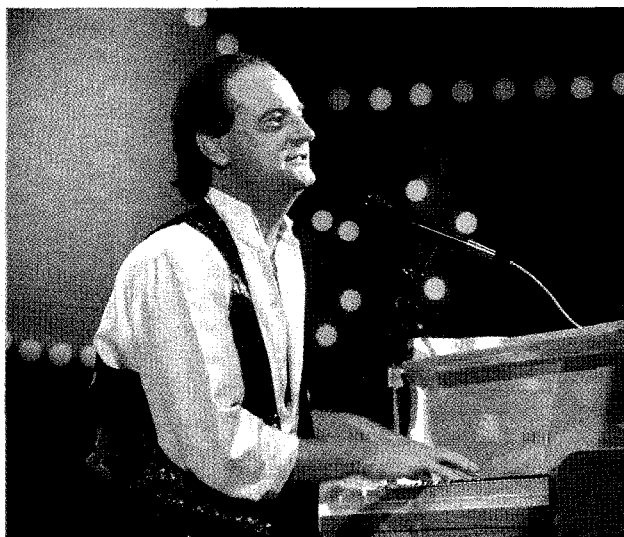


*Brody (left) and Davis on the square.*





THE GIANTS OF FOLK RETURN. THE POINTER SISTERS JUMP. RAY CHARLES GIVES US SOUL SOUNDS. PETER ALLEN, AFTER SOME PRACTICE, GETS TO CARNEGIE HALL.



Peter Allen, sans Rockettes, plays Carnegie Hall.

## ROCK AND SOUL

For many people, **B. B. King** is the blues. With his liquid rumble of a voice and slow economical guitar playing, he makes such songs as "The Thrill Is Gone" and "Every Day I Have the Blues" expressive and true. King and his guitar, Lucille, will be at the Westbury Music Fair October 10 through 14. Sharing the bill will be **Gladys Knight and the Pips**. Knight's singing can be tough and gritty one moment, tender and sentimental the next, and the Pips provide perfect counterpoint no matter what mood she's in. From September 20 through 23, look for

Ruth, Anita, and June—the **Pointer Sisters**, an eighties version of the Andrews Sisters—whose energetic, joyful singing has made their most recent single, "Jump," one of the summer's biggest hits.

Back in the sixties, **Reginald Dwight** was a British pianist playing backup for visiting American groups—Patti LaBelle and the Bluebelles among them. Dwight is now better known as **Elton John**, and he hasn't played backup in a while. The eccentric musician (he owns three mansions, innumerable pairs of eyeglasses, and has a penchant for doing handstands on his piano) will be at Madison

Square Garden October 23 through 26.

Since her career began in 1961, **Patti LaBelle** has been a member of a girl group (complete with bouffant hairdos and tight choreography), the leader of a funky rock-'n'-roll trio, an actress, and a solo singer. Through it all, she's held on to her pure, piercing voice (as evidenced by her recent hit, "The Best Is Yet to Come," with Grover Washington Jr.) and her dynamic stage presence. She'll be at the Gershwin Theater September 11 through 16.

Here are some who say that **Ray Charles** invented soul music. With his pounding gospel piano and raspy, exuberant vocals, it's easy to believe the claim. And even if he didn't invent soul, his performances, from the wild call-and-response of "What'd I Say" to the mellow "Georgia on My Mind," have certainly helped define it. Charles will perform with the Rayettes at the Brooklyn Center for the Performing Arts November 17.

## JUST FOLKS

For all its rural sound, much of the folk music of the sixties originated here in New York, at Folk City on West 3rd Street. In the early sixties, the small



Barbara Cook sings Gershwin.

club was home to a cavalcade of struggling folk musicians and their similarly struggling audiences. Twenty-five years later, Folk City hasn't changed, but those musicians have—they've made some of the best-known music of our



Gladys Knight at Westbury.

time. And many of them, including **Bob Dylan**, **Joan Baez**, **Judy Collins**, **Peter, Paul & Mary**, **Dave Van Ronk**, **Arlo Guthrie**, **Phoebe Snow**, and **Maria Muldaur**, will be returning in late fall to celebrate the club's quarter-century anniversary at an as-yet-unspecified location. (Folk City is a bit too cramped for this event.)

## POP CULTURE

The last time **Peter Allen** was in New York, he performed with the Rockettes, and while this year's show won't be quite that lavish, it's guaranteed to be a stylish spectacle. Allen's own blend of grace and camp can be seen at Carnegie Hall September 20 through 25.

For lovers of fine singing, good news—**Barbara Cook**, a chanteuse of the premier class, will be performing this fall. Cook, who was the original Marjorie in *The Music Man*, has





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## Nightlife

abandoned the Broadway stage, but her lustrous soprano continues to light up the cabaret scene. And she'll be turning it to the likes of Gershwin at the Lehman Center for the Performing Arts November 11.

✦ he original dream girl, **Diana Ross**, will be performing at Radio City Music Hall September 19 through 24. In 1961, straight out of high school, Ross and her fellow Supremes were signed by Motown records. Her tender, tremulous voice, combined with the other Supremes' tight harmonies and choreographed routines, made them the most popular girl group ever. On her own, Ross has established herself on records, in films, and most of all as a solo performer with a voice that still sounds fresh.

### ALL THAT JAZZ

Where are the young jazz musicians? They can be hard to find, but this fall Greene Street will make the search much easier. September 18 through 22 and November 16 and 17, **Carmen Lundy** will be singing. The 29-year-old Lundy combines classical training and church singing into a warm, evocative sound. October 5 and 6, jazz guitarist **Kevin Eubanks** will appear, and on the twelfth and thirteenth of the month, pianist and vocalist **Amina Claudine Myers** will perform gospel and jazz.

✦ **Ilan Holdsworth** is an inventive, fluid guitarist who eschews the standard sounds of rock in favor of shimmering jazz harmonies and intricate rhythms. Holdsworth has labored for years without much notice—except from musicians and experimental-music buffs. He can be discovered at the Bottom Line September 14 and 15.

### WAVES OF THE FUTURE

✦ Brooklyn Academy of Music will be the setting for some more experimental popular music. Saxophonist **Richard Landry** has performed as his own quintet—with the help of a delay system that repeats his original notes four times. More conventionally, he's also played with Philip Glass, the Talking Heads, and Laurie Anderson. Landry's own compositions, which he'll perform November 10, blend New York "new" music with Louisiana traditional jazz. The **Penguin Cafe Orchestra** (from England) is a loose association of musicians who will come together to perform the music of orchestra leader Simon



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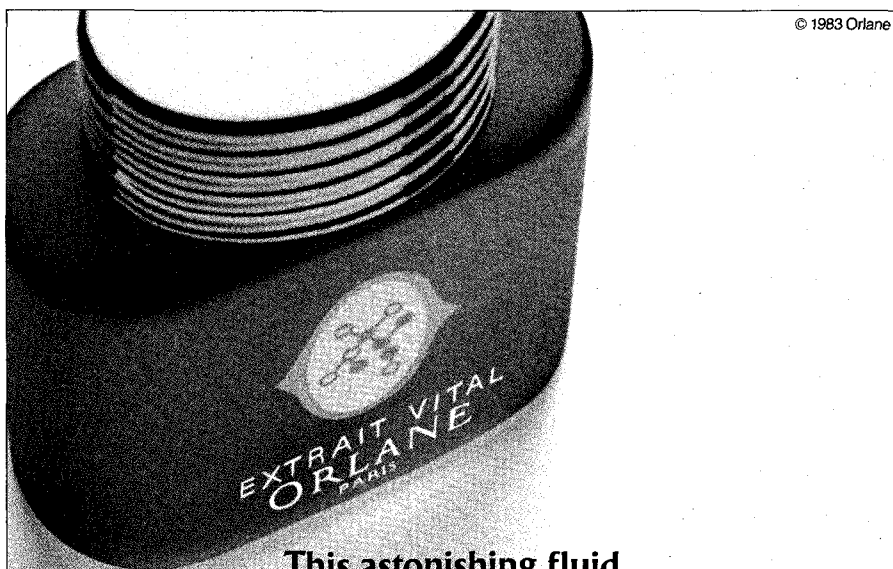
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## Nightlife

Jeffes (he's worked with the Sex Pistols and Joe Strummer of the Clash) on December 8. Jeffes's compositions are influenced by African, Japanese, and Celtic sounds.

In the past few years, Irving Plaza has had a reputation for eclecticism; this fall, it will be living up to it. On September 15, guitarist **Chris Spedding**, who has played with everyone from Lulu to Brian Eno, will arrive, followed (on September 20 and 21) by **Sun Ra**, whose music is a little bit more than avant-garde. Ra mixes all the music of the black tradition—African high-life, blues, jazz, and swing. On the same bill will be the **Savages**, a Little Richard-style band from Boston, and **Me & I**, who play “reggae with teeth.”

### FINISHING NOTES

He incomparable **Sarah Vaughan** will stop in at the Blue Note October 2 through 7. At Sweetwaters, **Cissy Houston** will be singing September 11 through 22; **Terry Burrell** and **Linda Hopkins** will appear later in the fall. **Jo Sullivan** will turn her theatrical soprano to the songs of her late husband, Frank Loesser, at the Ballroom starting in October, and **Blossom Dearie** will be performing there Wednesday through Saturday nights. . . . Caroline's Comedy Club will have comic **Steven Wright** October 16 through 21, and juggler **Michael Davis** November 20 through 25. . . . And now for the players: **The Modern Jazz Quartet** will bring its elegant swing to the Blue Note September 11 through 16. **Heartbreak**, better known as a dance club, has widened its horizons with a Monday-night live-music series; on September 24, the **Widespread Jazz Orchestra** arrives. **Pete Seeger**, who's been a major figure in folk music longer than most folksingers have been alive, will put in an appearance at Carnegie Hall November 23 and 24. Some of Brazil's biggest stars will be performing at S.O.B.'s this season, including **Gilberto Gil** (October 1 through 5) and **Jorge Ben** (October 27 through 30). The **Steve Kuhn Trio**, featuring Ron Carter and Al Foster, will be at the Village Vanguard October 2, and October 9 through 14. Lush Life will feature the **James Moody Quartet**. The **Dave Holland Quintet** will be playing at Sweet Basil September 25 through 30, followed by drummer Art Blakey and his **Jazz Messengers** November 6 through 11. **Konk** will bring its organized chaos to Danceteria September 21. And finally, a sure sign of fall—**Bobby Short** will return to the Cafe Carlyle October 16. **AMY VIRSHUP**

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# ports

CAPTAIN OF THE KNICKS

**BERNARD KING IS A NATURAL WONDER,**

but the rest of coach Hubie Brown's squad has Brown wishing he could clone the captain.

Photograph by  
Steve McCurry

HUBIE BROWN STILL CAN'T BELIEVE SOME OF THE things he saw Bernard King do last year. "The temptation is to focus on the two games where Bernard scored 50 points back-to-back in Texas—a great achievement," says the New York Knick coach, who is better known for blasting players (especially his own) than for praising them. "But to my mind," Brown continues, rhapsodic when discussing his star forward, "the *really* amazing thing was his playoff series against the [Detroit] Pistons. He averaged better than 40 points per game—with two dislocated fingers. He made it look so easy that most people didn't realize the pain he experienced just *catching* the ball. He shot around 60 percent from the field during that stretch, just about supernatural. It may have been the greatest performance under adversity for an extended time span I've ever seen."

The fingers in question—the middle one on each hand—were still stiff in mid-August. "They're getting better," Bernard King said, flexing his hands over lunch at his favorite Italian restaurant. "The strange thing was that I'd never dislocated a finger before. When I hurt the first one against the Celtics, I sat out for ten days, then came back . . . and dislocated the exact same finger on the other hand! I figured someone was sending me a message."

The message, apparently, was: try *this*. "I concentrate pretty hard when I'm playing," King said. "But the fingers took me to a new level. If you can believe it, the dislocated fingers helped my game."

Bernard King seems to have made a career of turning adversity to his advantage. His trip across the river—from the Fort Greene housing project in Brooklyn to Madison Square Garden—has been difficult, to say the least. Along the way, he made stops at the University of Tennessee, the New Jersey Nets, the Utah Jazz, the Golden State Warriors, and more than a few courts of law, surviving an obstacle course of personal problems that almost ended his career at 23. But now, finally, Bernard King is home and comfortable and playing basketball with such consistent brilliance and intensity that even his normally outspoken coach is left gasping for adjectives. "Mind-boggling," Brown says of King's ability to shoot the ball with three defenders attached to his uniform when the game is on the line.

Actually, King's most emotional moment last season didn't occur on a bas-

ketball court, but in the locker room at the Capital Centre in Maryland one evening in December. Hubie Brown remembers it well: "Marvin [Webster] came up to me before the game and said that for a number of reasons he couldn't continue as captain. The team held a meeting, and Bernard was elected unanimously."

"Captain of the Knicks," King said, shaking his head in mild disbelief. "That was a pretty incredible moment for me. All these memories came rushing back—of being a kid playing ball in Brooklyn, all the hard work to get here. It was one of those moments when you realize how far you've come."

King seems determined to keep coming. Unlike most players, who spend the off-season inhaling their clippings, he has been making an effort to learn something about the world. When we spoke, he had just returned from Europe with his wife, Collette. "We've been going the last few summers. I really love Italy, especially the sense of style and fashion they have. I've made lots of friends over there; the next thing is to start learning the language. I'm only 27; there's still a lot for me to learn."

Even on the basketball court?

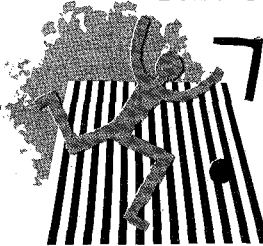
"Absolutely," he said. "I want to improve my ball handling to the point where I can play off-guard for the Knicks and allow us to put more height and strength on the front line. I want to work on my jump shooting, my defense. I'm not near the player I can be yet."

Which is the good news. The bad news for Hubie Brown is that he doesn't have many warm bodies who are nearly as good as the player King is.

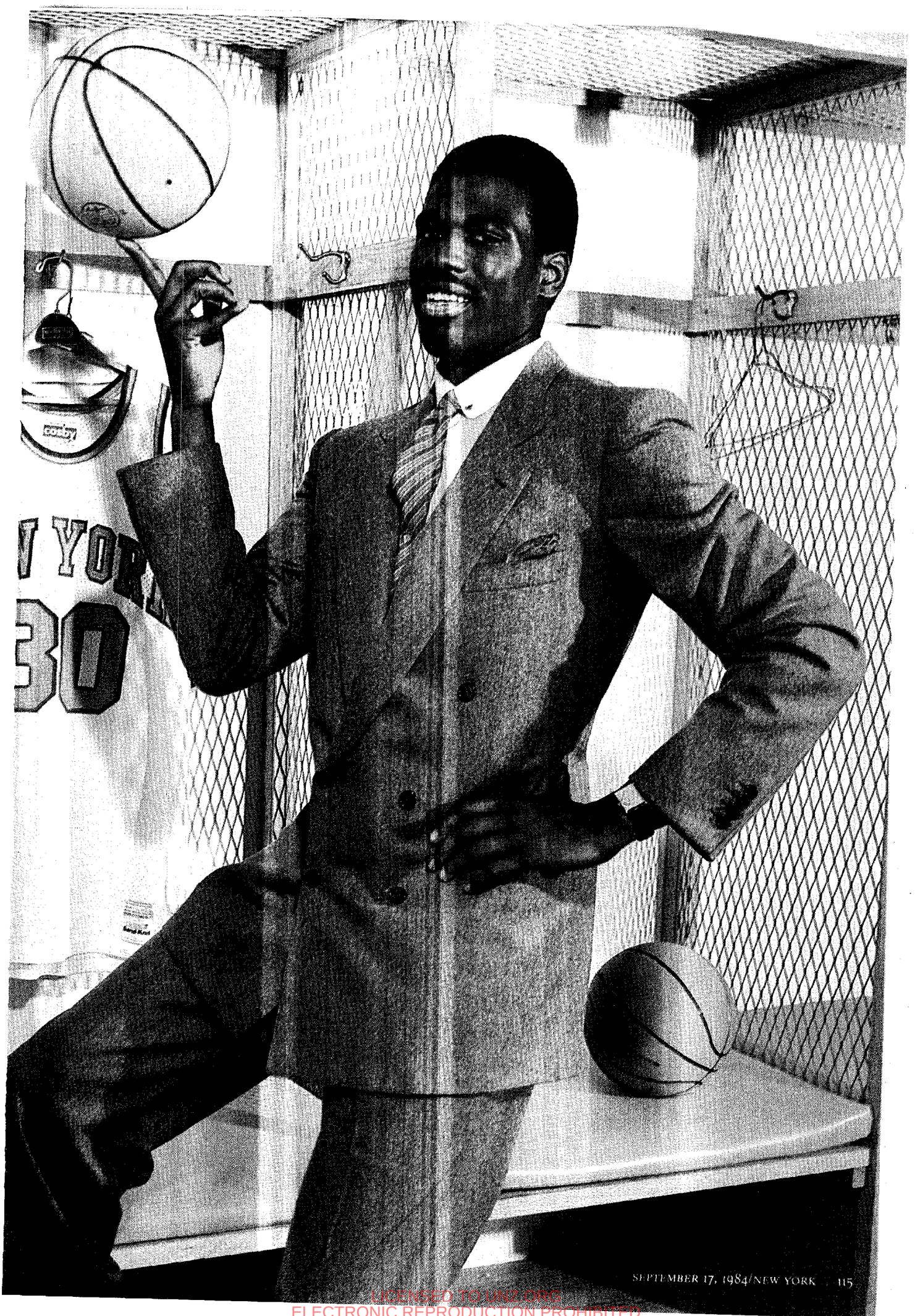
Brown will have until late October to find help. Meanwhile, both the Giants and Jets will be playing on the plastic grass in Jersey and looking for quarterbacks to lead them. In early October, hockey will be available for those who derive pleasure from watching people skid and fight. Will the Rangers finally overtake the Islanders? And what about the Devils? You remember them. They play over in Jer-

sey, too, in the same building as the Nets, who may well overtake the Knicks this year. Even so, come November, connoisseurs of the miraculous might do well to check out the Garden, where the Knicks' new captain and resident Italophile will continue his quest for the supernatural, with all his fingers in place.

JOE KLEIN















# fashion

These three American designers, all in their twenties, may be at the beginnings of their careers, but the success—and the strong impact—of their clothes has nothing to do with beginners' luck. While they take distinctly different approaches to their craft, creating styles that range from romantically feminine to boldly body-conscious, they share a real commitment to it. They're doing something right—from the start.

## KIM STODDARD

Kim Stoddard, 29, studied fashion design at Brigham Young University and moved to New York in 1979. The son of an air-force colonel, he grew up all over the world—and his clothes make you long for Paris in the fifties, when an evening out meant donning your Dior and painting the town until dawn. Stoddard's first, fourteen-piece collection features exquisite entrance-making dresses with the subtle perfection of detail that distinguishes the great from the merely good. Using luxurious fabrics—panne velvet, silk taffeta—he creates romantic silhouettes that combine elegance and simplicity. Stoddard plans to turn his talents to daywear in the future, but for now he is indulging in the stuff of enchanted evenings, evenings that are definitely not come-as-you-are.

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Vivienne Flesher

*Floor-length silk-chiffon dress by Kim Stoddard, \$1,250 to order in Macy's Little Shop; Austrian-crystal earrings, about \$88, and cuff, \$270, by Wendy Gell Jewelry, at Agora (1550 Third Avenue, at*

*87th), Bloomingdale's Cul de Sac, Gindi (816 Madison Avenue, near 68th), Savage (59 West 8th Street), Victoria Falls (147 Spring Street).*



# fashion





## KARL DAVIS

**K**arl Davis, a native New Yorker who studied at FIT and lives in the West Village, has worked with designers Bill Blass and Carol Fertig. And now, at 22, he is presenting his second, 28-piece collection. Characterized by natural fibers and, for impact, primary colors set off by black, his designs reflect his very definite views about women. "Somewhere along the way," he says, "many women started looking less feminine because they thought they had to dress in a certain way for success. Now that they have the success, they can look any way they want." How they would look in a Davis wardrobe is strong, confident, and elegant—not to mention, in many instances, frankly sexy.

## ABEL VILLARREAL

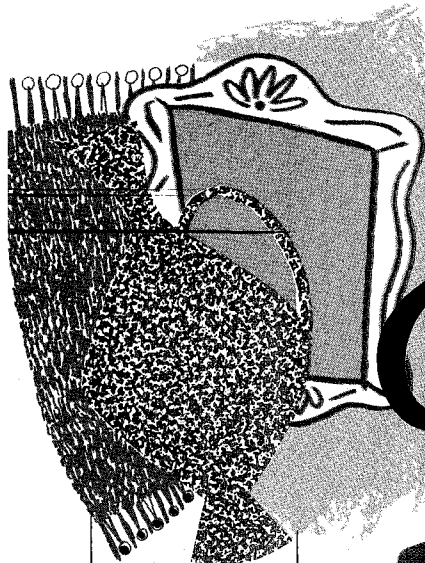
**A**bel Villarreal grew up in San Diego and graduated with honors from the Fashion Institute of Design & Merchandising in Los Angeles, where he now lives. He never had to decide what he wanted to do when he grew up—he's been making clothes since the age of four, when he presented his newborn sister with a blouse. Now, at 24, he has completed his third collection for women, and his first for men. By combining traditional materials—such as, here, leather and ribbed wool—in modern ways, Villarreal elevates sportswear to an art form. Although his current women's fall line of twenty pieces features slim, feline silhouettes, he says he is moving away from the idea of gender dressing. For spring, he will present one collection of interchangeable pieces for both sexes. Villarreal clearly isn't interested in following the rules, but in making them.

WENDY GOODMAN

*Far left: wool-jersey midriff and floor-length skirt, \$600, and silk-organza shirt, \$800, by Karl Davis, at Henri Bendel (to order) and Le Piccole (132 West 88th Street); Austrian-crystal earrings, about \$125, and pin, about \$330, by Wendy Gell Jewelry, at Agora, Bloomingdale's Cul de Sac, Gindi, Saks Fifth Avenue, Savage, Victoria Falls.*

*Near left: leather-trimmed wool-crêpe blouse, \$285, and French-lambskin-and-wool-knit skirt, \$670, by Abel Villarreal, at Carol Rollo/Riding High (1147 First Avenue, near 63rd) and in late September at If SoHo (474 West Broadway); leather-and-suede gloves by Naomi Misle Gloves, \$90 at the Best Ever (1014 Lexington Avenue, near 72nd) and the SoHo Zoo (176 Spring Street); stockings by Flashlegs.*





# Auctions

BILL DOYLE'S BUSY GAVEL

"AT THE END OF EVERY AUCTION, WHEN WE'RE DOING the schmaltz, there's almost always a set of those ruby-colored wineglasses," auctioneer Bill Doyle is saying. "One day, after I finished a sale with those glasses, I went out to buy another household. And there they were, my next set of ruby-colored wineglasses. It's simple: The more you have of one kind of thing, the more you attract."

Which is why each Wednesday general sale seems to feature one or two tantalus, those mahogany-and-silver caddies that let householders of old display their cut-crystal decanters and still lock up the booze. And why a Sunday-afternoon forage through the overstuffed William Doyle Galleries has become obligatory for those who want to lock up the liquor even though they don't have a servant problem—who in fact want their households to look as if they were assembled back when Mr. Macy was hunting whales or the Bloomingdale boys were clerking in Newark.

In the tradition-bound, British-dominated world of auction houses, 44-year-old Bill Doyle is a rank outsider, born outside Boston and trained as a banker. But after fewer than a dozen years, William Doyle Galleries has emerged as the third-largest auction house in the United States—after Sotheby's and Christie's American operations and before Skinner's of Boston—and the largest house owned by an American. Sales for 1983-84 were \$26 million, impressive because the bulk of Doyle's sales is not of old masters but from general estate liquidations.

To be sure, the cluttered gallery at 175 East 87th Street has specialty sales—two major painting sales coming up this fall, American furniture, English silver—and a newsletter that's almost as glossy as the big Brits'. But the Doyle operation rests heavily on *objets* cast off by the recent dead of Fifth Avenue, things like Minton dishes, mahogany Canterbury, silver cruet frames, and George III chests of drawers. "The look is from the Locust Valley-Southampton homes of our grandparents," one Madison Avenue antiques dealer offered. And it's a look that lures decorators and the weekend army Doyle calls his "privates."

Yes, those private clients visit the cavernous, museum-like Sotheby's and Christie's. But only at Doyle do they scrape their shins against the Duncan Phyfe console to see the andirons

tucked underneath. And only there do they squeeze into the "dining room" to view the sideboard—Sheraton in the good sales, Sheraton-style in the others.

The old-money look of the crystal decanters, the faded upholstered pieces, and even the well-coiffed mature women who dot the exhibition room set the tone for the buyers, but Doyle's business methods attract the sellers. He strides confidently along the line that separates the latter (who want top dollar for their goods) from the former (who anticipate a bargain). Park Avenue widows flattened by inflation pass the word that Doyle pays instant cash for those who want a guaranteed sum. "They love me. I can guess when they were married, even how big the wedding was, just by their furniture," he says. Those who've been told not to "shop" the other houses but to "trust that nice Mr. Doyle" find out that Doyle rewards their loyalty with a follow-up check if the goods bring considerably more than he paid. "It's a moral obligation," he says in his nasal Boston twang. "You can't tell. Sometimes the stuff brings telephone numbers, sometimes you gotta eat it."

As a child in Boston, Doyle says, he grew up in an Irish-Catholic household filled with the kinds of stuff he now sells to the highest bidder. After a stint at Boston College and a slightly longer one at Chase Manhattan, he ran an antiques shop on East 81st Street. Says Doyle, tugging at his wristwatch (borrowed, as it turns out, from an upcoming auction), "The dealers used to say, 'If Bill Doyle has something for more than 24 hours, he thinks he's made a mistake.'" Speed is still a Doyle characteristic. Says the Madison Avenue antiques dealer, "Things I consign to Bill are often sold within ten days." But Doyle doesn't like to sell dealers' inventory and prefers that things come out of private homes: "Goods are like vegetables—they gotta be fresh."

Doyle doesn't visit the other houses, hasn't even seen Sotheby's since it moved to York Avenue two years ago. Which doesn't mean he's unimpressed of the Establishment. "When we started," he admits, "I

didn't know how they did things." With success, Doyle began hiring staff from Sotheby's and Christie's and cherishes the fact that an Americana expert he groomed was hired away by Christie's. But even now, a staffer says, he'll sometimes turn to one of his new British converts and ask, "Is this how they do it?" NANCY MCKEON

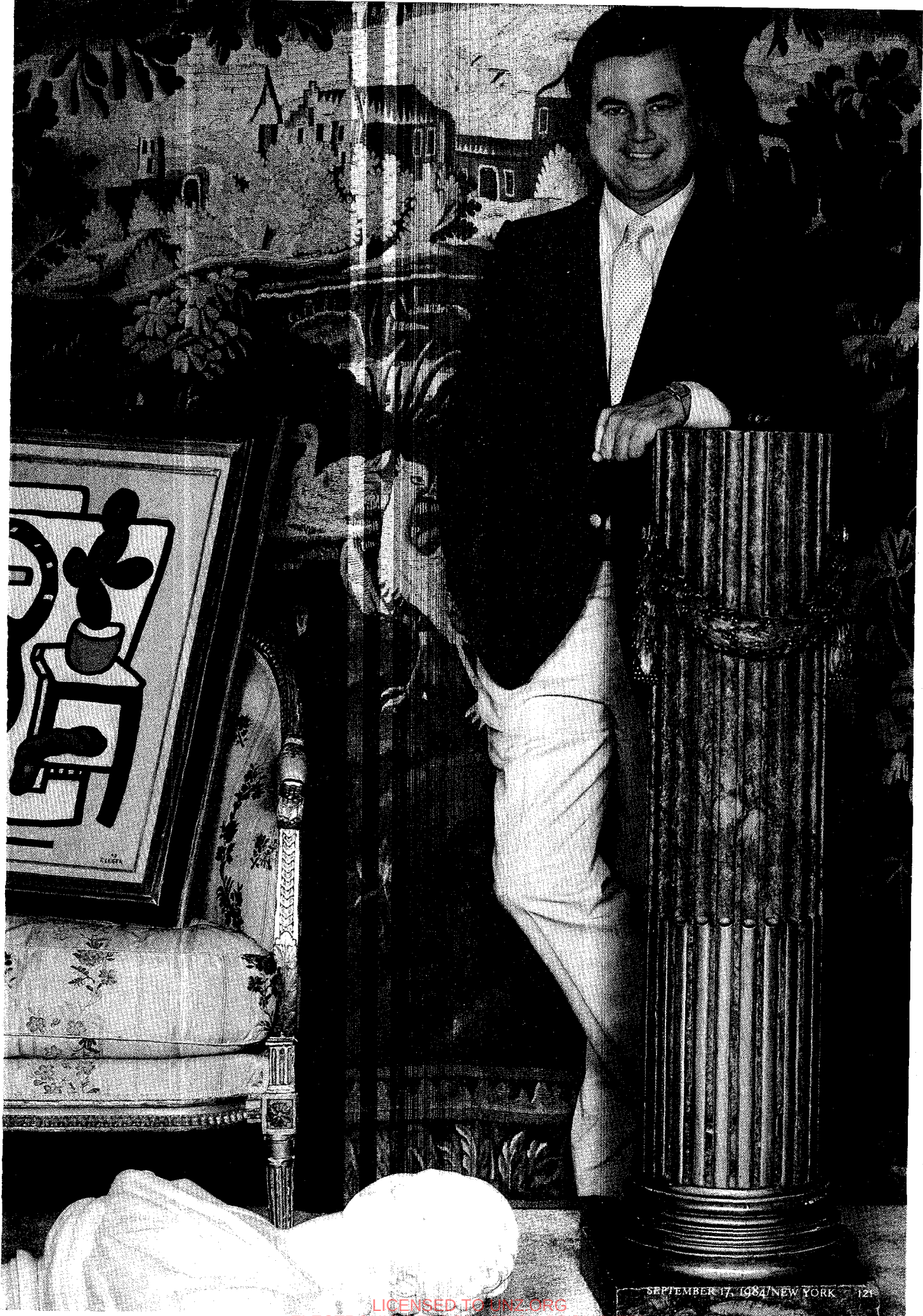


AN EAST SIDE  
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house look

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**Zodiac**

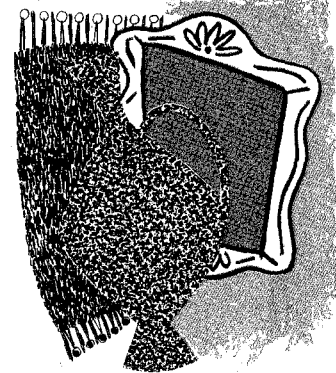
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## Shopping

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AND SAMURAI SHOPPING ON  
MADISON AVENUE.

Japan is scheduled to make its first major move into New York retailing in mid-September, when **Itokin Plaza** opens at 520 Madison Avenue, between 53rd and 54th Streets.

For years, Itokin, a \$400-million Japanese conglomerate involved in everything from weaving textiles to manufacturing clothing to operating its own boutiques, has been snapping up the Japanese retailing rights to the wares of European and American designers. Now Itokin is showcasing these licensees—plus clothes of the company's own manufacture—in a 16,000-square-foot "international fashion complex."

Itokin Plaza is, in fact, two separate stores, each with an entrance on Madison, one devoted to higher-priced clothes and eveningwear, the other to moderately priced sportswear. Each store is a succession of separate areas—mezzanines, balconies, salons—devoted to one designer or group of designers.

The flagship of the 53rd Street store is André Courrèges, whose Bauhaus clothes of the sixties gave rise to *couture future*. Up a white-marble staircase is a mezzanine salon featuring the eveningwear of Carolina Herrera, whose Japanese retailing license is held by Itokin. Other Itokin specialties here are the bold necklaces, bangles, and handbags by Paris accessories designer Fabrice and clothes by Italian designer Pino Lancetti.

Not everything is European in inspiration, though. The hand-painted fabrics and designs of Midori Matsumoto are definitely Japanese in feeling, whereas Hiroko Koshino, who shows her styles in the Paris *prêt-à-porter* show, combines European flair with a Japanese sense of fabric. Prices in the 53rd



Lapis Lazuli "Nicole" earrings, \$1095. Lapis Lazuli and Diamond "Patricia" pendant, \$3,000. (chain sold separately). "Daisy" ring with Lapis Lazuli intaglio carving of "Eros & a Hypocamp", \$1175. All in 18k gold. Prices subject to change. Send for our brochure.

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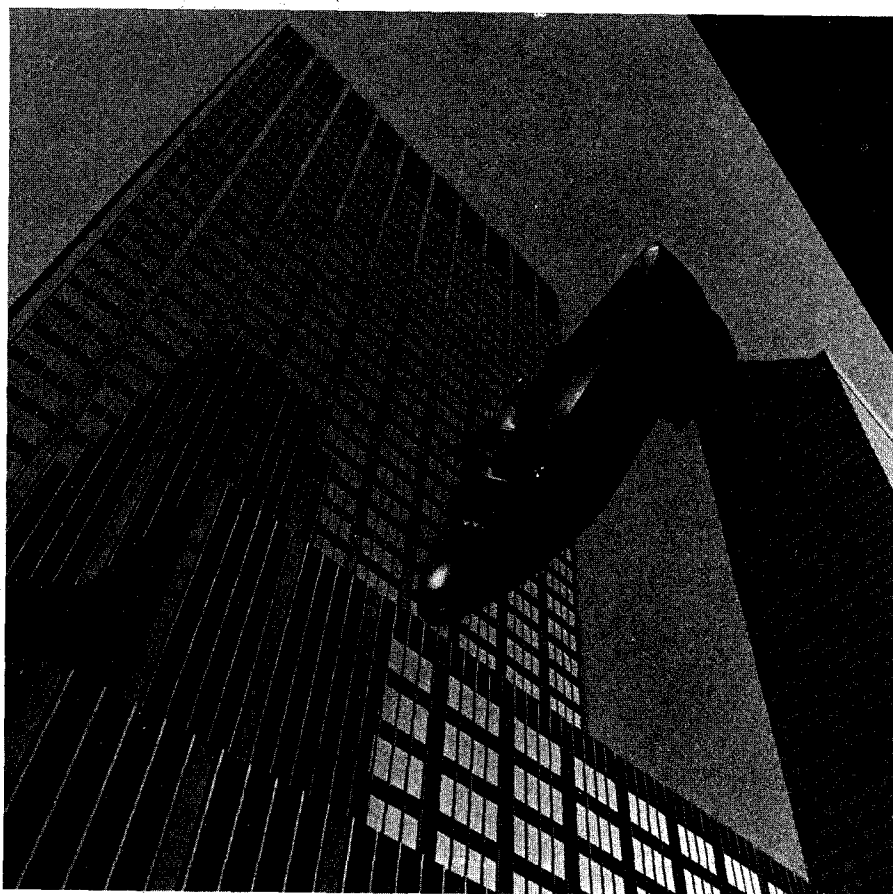


**A QUIET MOMENT. FROM BENANDRE.**



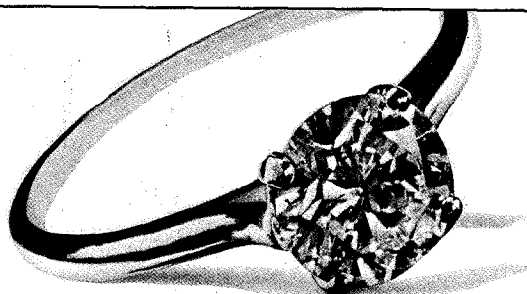
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## Shopping

Street shops range from under \$1,000 to around \$5,000.

The 54th Street store promises, somewhat inscrutably, "Tokyo's 10 Most Unique Designers Complex." Many of the sportswear lines here reveal the Japanese fascination with foreign words and names: Dan Beauty, OFU (Optique Formation Urbaine), Claude Cross, Claude Lema, Onze Tron, Vin Rouge. But most of the brands are Itokin's own.

Two of the 54th Street departments that will surely make a splash are the Elle shop (the spirited offshoot of *Elle*, the lively French fashion magazine) and Tokio Kumagai, with the designer's witty and very stylish shoes. The graphic cottons of the San Francisco design team Jeanne Marc will also have its own area.

Itokin management is clear on exactly who its competition is, too: Bergdorf Goodman for the couture, Ann Taylor for the sophisticated women's sportswear, and Benetton for the knits and young women's separates.

### ELSEWHERE ON MADISON

**C**laire Barrat, a newcomer to New York, is scheduled to arrive at 965 Madison Avenue, near 75th Street, this week with clothes for the chic professional woman in the two-story space that used to be occupied by the Heller Gallery. Barrat's wardrobe of straightforward silks encompasses supple suits, free-flowing chemises, and silk "sweat-shirt" tops.

What's special, says the boutique manager, is that Barrat buys top-quality fabrics from the same resources that supply Yves Saint Laurent and Dior. The prices are modest: about \$100 for a top to about \$600 for a coat.

### 57TH STREET

**+**he 57th Street area is getting a couple of additions this fall. At its northern extremity, just a couple of doors up from that old favorite A La Vieille Russie, Diane Von Furstenberg will have her own boutique, **Diane Von Furstenberg Fifth Avenue**, at 783 Fifth, near 60th Street, in the Sherry-Netherland Hotel. The shop, being designed by postmodern architect Michael Graves, will open in November as the sole repository of Von Furstenberg's new couture line.

Until the two-story boutique opens, the Von Furstenberg dresses can be viewed by private appointment (753-1111). The five design groups embrace most dress styles, from chic lunch outfits to truly sumptuous gowns that feature shirring at the hips or shiny turkey



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## Shopping

plumage where the bustle used to be.

**La Lingerie**, the Madison Avenue shop that opened last fall featuring luxurious lingerie, will open a boutique on the fourth level of Trump Tower. In addition to at-home wear, owner Bonni Keller has added a collection of bed linens of embroidered linen or silk, sumptuous mohair blankets, and antiques to complement the boudoir.

**Giorgio, Beverly Hills The Extraordinary Fragrance Boutique** (yes, that's its name) opened quietly in late August but won't be entirely in place until this month. The shop features, naturally enough, Giorgio, the perfume that has scented national magazines for the last year and a half (by means of those little perfumed inserts bound into every up-market publication from *Architectural Digest* to *Vogue*). In addition to Giorgio perfume, the shop will sell dusting powder, spray cologne, and candles—all scented with Giorgio.

Major plans are also afoot to redo **Henri Bendel** (10 West 57th Street). So far, only the fourth floor was scheduled to be completed by this month, but president Geraldine Stutz says the changes will affect "every level of operation" of the small specialty store. The "street of shops" concept that Bendel's pioneered—and just about every retailer in America has copied—will be retained on the main floor, but the upper stories will be ripped apart to provide "a clean, uncluttered space."

E.A.T., Eli Zabar's tiny food corner, and Peter Barton's Closet, which provided a reason for men to shop there, will be leaving. The reason? According to Stutz, the size of the store works against trying to reach more than one type of customer. But with a children's shop replacing Peter Barton, it's apparent that Stutz knows her tiny-framed, chic customer has her eye on procreation.

### MEANWHILE, DOWNTOWN

hose who stood in line seven years ago to buy the last treasures of **Abercrombie & Fitch** (and even those who didn't) will be cheered by the news that the sporting-goods specialist is heading back to its New York roots, specifically to the corner of Fulton and Water Streets (the nineteenth-century emporium had its first incarnation on nearby South Street), where it is scheduled to open in mid-October.

Now owned by the Houston-based Oshman's Sporting Goods, Abercrombie's won't sell guns but will still feature some of the outrageously specialized gear that made the store's reputation.

NANCY MCKEON



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# restaurants

FROM CAVIAR TO CATALONIA

HOW MANY NEW RESTAURANTS CAN NEW YORK ABSORB each season? No one really knows because more places open every year—and there's no sign that the trend is fading. This fall, the celebration of—preoccupation with, really—American food rages on, but there are also new choices, ranging from Catalan to Vietnamese. (All prices, which include three courses, are estimates and subject to change, and opening dates are sometimes wildly optimistic—call before you go.) There is a place where you're *supposed* to make a pig of yourself, a brewery-restaurant, a high-tech mecca for sports fans. But first of all, there is drop-dead extravagance.

VIVE  
LA FRANCE!

**C**aviar is one of life's little luxuries—and one of the many luxuries at **Petrossian** (182 West 58th Street, 245-2214), owned by the renowned French caviar firm. Heralded in last year's "Fall Preview" issue, the restaurant should finally open in mid-September in the landmark Alwyn Court. Walk through the massive wrought-iron door and straight into the Belle Epoque. To your left will be a boutique with Petrossian products to take home (you can taste the caviar before buying); to your right, the dining

## THE SEASON'S HOT NEWS FROM THE FRONT LINES OF FOOD...

The mania for Americana is still going strong, but "authentic" Mexican food is coming on—Vietnamese, too.

Photographed by  
Ted Hardin



Armen and Christian Petrossian in their restaurant.



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## restaurants

areas; and facing you, a long granite bar, backed with mirrored panels etched with Erté-inspired designs. Eclectic and mad, the décor includes a magnificent snail-shaped crystal chandelier made for Lanvin in 1925, floors of polished pink and black granite, and a banquette upholstered in gray kid leather and mink. There is luxury on the tables as well: damask linen, Limoges china, and silverware designed for Petrossian by Christofle of Paris.

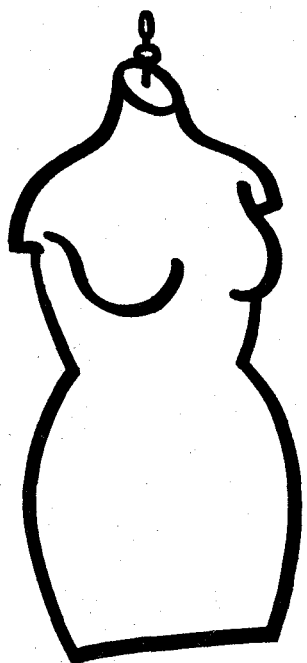
Michel Attali, who trained with chefs Gaston Le Nôtre and Paul Bocuse, is in charge of the edible riches. The "royal gourmet" dinner—three different caviars (beluga, osetra, and sevruga) served in silver bowls with vermeil ladles, followed by a magret of duck, smoked trout in papillote, a salad, a fruit tart, and coffee—will cost \$110 per person, including champagne. A la carte, lunch and dinner will be around \$40 (*much* more if you order caviar or foie gras). Petrossian will be open until midnight, with champagne (the cellar will stock the 26 finest labels) sold by the glass, and the "world's finest vodkas" on hand to wash down your caviar.

Expected last spring, **Maxim's**, on the second floor of the Carlton House (680 Madison Avenue, at 61st Street), is now promised for early January. If all goes as planned, it should be a festive place for winter revelries. No expense is being spared in creating a replica of the Paris institution. Everything, from the busboys' uniforms to the crystal chandeliers, will come from France. The grand staircase is already in place. An orchestra will play for dancing until 2 A.M., and the look will be formal—as will your attire.

This Maxim's—like the Paris original, owned by Pierre Cardin—will be managed by Monty Zullo, formerly of Doubles. He won't say who the chef will be, only that the food, like the décor, will take its cue from Paris: classic dishes such as sole Albert and selle d'agneau belle Otero, plus oysters from all over and fine French wines (prices are not yet set).

On the first floor will be a less expensive and, according to Zullo, "more modern" version of Maxim's. Called **L'Omnibus**, the brasserie will be open for lunch, dinner, and late-night snacks.

**Régence**, another elegant (but with a small *e* this time) French import, will open its doors on September 17 in the brand-new Hôtel Plaza Athénée (37 East 64th Street, 734-9100). The vaulted dining room is done in the regency style: crystal chandeliers, blue gilt-edged walls, turquoise upholstery. In the kitchen, Daniel Boulud, of the



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# restaurants

Westbury's Polo Lounge, will do the honors, serving up his "*cuisine contemporaine* with a touch of *classique*": foie gras with mâche, shrimp ravioli, striped bass with Chardonnay cream sauce and cucumbers. Lunch will be \$30 to \$35, dinner \$45 to \$50.

**F**irst announced two years ago, **La Maree** (140 East 63rd Street, 838-5700), a French seafood restaurant in the newly refurbished Barbizon Hotel, will open in mid-October. Designed by Judith Stockman, with frescoes, columns, and plants everywhere, La Maree will be on the hotel's mezzanine, overlooking both the lobby and—through its arched windows—Lexington Avenue and 63rd Street.

"We want to be French with an American touch," says chef John Beggs. So he will prepare fish pâtés with ginger, fish fondues, bouillabaisse. Lunch will be \$12 to \$20, dinner \$20 to \$30, and La Maree will be open until midnight.

Downstairs, the **Café Barbizon**, a medium-priced bistro (lunch or dinner \$10 to \$15), will offer some of the same dishes as La Maree, plus eel from Holland (the hotel is owned by KLM), sausages and smoked meats from Germany, and sandwiches, until 2 A.M.

## AMERICA, HURRAH!

**T**he American idyll is the theme of **Arcadia** (21 East 62nd Street, 223-2900), owned by Anne Rosenzweig (formerly the chef at Vanessa and La Grande Corniche) and restaurateur Ken Aretsky. Due to open in early October, the restaurant, in an 1850 landmark building, will have French doors opening onto the street, romantic murals of country settings by Paul Davis, dusty-rose banquettes, and lots of flowers.

And it will emphasize rustic, *anti-nouvelle cuisine*—what Rosenzweig describes as her "exuberant yet refined" cooking: roast quail on a bed of buckwheat groats, hearty soups, rabbit stews, plus her homemade desserts, including ice creams and sorbets (lunch will be \$20 to \$25, dinner \$35 to \$45). "Here is my chance to experiment and develop my own kind of food," she says.

**D**iane Roupe was born in Des Moines, and her new restaurant, **Diane's** (7 East 54th Street, 644-5700), will celebrate her middle-American roots. Opening in early November, it will be "the alternative to Le Cirque, La Grenouille, and all the *nouvelle cuisine*

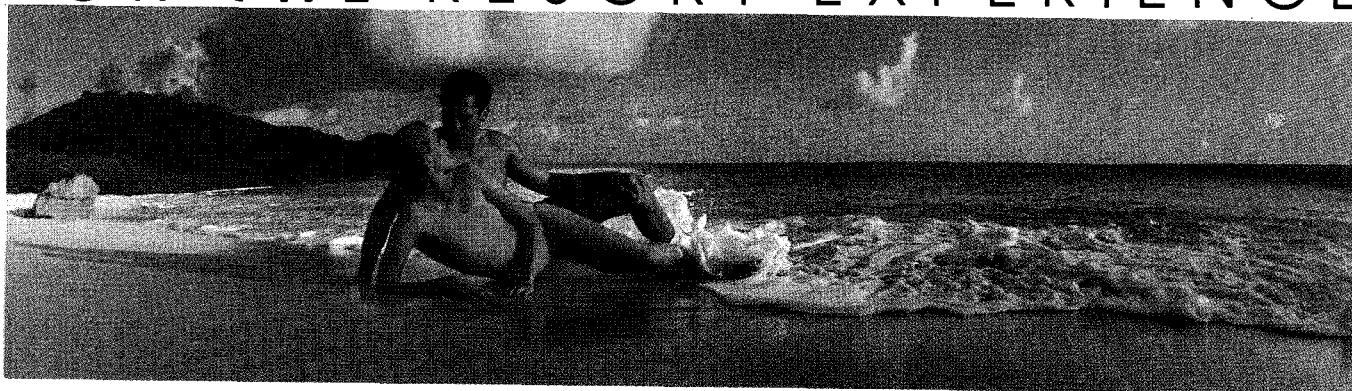
restaurants," says Roupe, a former public-affairs executive for Blue Cross and Blue Shield.

Chef James V. Turner III (late of the Maidstone Club in East Hampton) is aiming at "the more conservative upper class. This restaurant will define what American food should be," he says: corn chowder, oxtail consommé, Iowa T-bone steaks, hush puppies, hangtown fries, Roupe's mother's meat loaf, and apple pie with a real lard crust. Prices will be around \$20 for lunch, \$40 for dinner and supper (when, Roupe says, "the men will be able to order steak and eggs and the women king crab Newburg" until midnight).

Roupe expects to draw her customers from "major American corporations, East Side social groups, and out-of-town business people." Diane's walls and banquettes will be navy blue, the linen yellow, the goblets crystal—and the rolls soft: "None of those hard-crust rolls here," she says. And there will be yellow roses everywhere. Says Roupe, "I want to be known as the Rose."

**P**etaluma (1356 First Avenue, at 73rd Street, 772-8800), owned by Anne Isaak, Elio Guaitolini (of Elio's), and Gennaro Vertucci, takes its name

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from the Northern California town where Isaak grew up. Slated to open in early October, the restaurant will have pastel walls, a black-and-white-tiled floor, and Isaak's new American cooking (she worked with Alice Waters of Berkeley's Chez Panisse): stir-fried vegetables, free-range chickens grilled over mesquite and charcoal, fresh pasta, cornmeal pancakes with caviar and crème fraîche. There will be a glass-enclosed grill in the center of the space, where Elio wants to roast a different animal every night: baby goat, sides of beef, suckling pig. Lunch will be around \$10, and, says Elio, "You should have a great dinner here for under \$20."

When Andy Johnston taught at the New York Restaurant School, he spent his time observing his students making soufflés. But come September 18, he will be wielding the whisk himself, because John Lowy, Bill Liederman, Marsha Green, Michael Victor, and David Braverman, all from the school, are opening a restaurant, **Hometown** (210 Spring Street, 966-6250), where Wise Maria used to be. The space will be airy, open to the street, and informal, with "reasonable prices" (lunch \$8 to \$18, dinner \$18 to \$25).

Johnston, like so many of his colleagues, is going all-American with such fare as sautéed wild-turkey steak with fresh berries, catfish with scallion fritters, and a bar menu (after 10:30 p.m.) that will include crawfish ravioli, grilled Maine oysters, and Cape Cod kale soup. The school's honor graduates will assist in the kitchen. But don't worry—you won't exactly be a guinea pig.

The Quilted Giraffe is, says its owner, Barry Wine, "one of the great restaurants of the world." But it is also, he admits, a restaurant for a fortunate few. It is not open for lunch, it can accommodate only a handful of diners five nights a week, and it is very expensive. So, early next year, Wine will open the **Cafe Quilted Giraffe** (550 Madison Avenue, near 55th Street), a "first-quality restaurant" where lunch will be \$20 to \$25, dinner \$30 to \$40.

The setting, overlooking the arcade of the monumental AT&T Building, should be as spectacular as the food. Seated on leather banquettes at polished-granite tables, diners will have a view of the building's towering arches as they enjoy Wine's new American cuisine, such as ravioli stuffed with lamb, or pizza with crunchy vegetables. The café will be open until 11:30 p.m.

Michael Weinstein, part owner of the Saloon, Ernie's, and other restaurants, is, he says, "breaking all the



# restaurants

rules" with his new place. Its theme is its name, **America** (9-13 East 18th Street), and it is slated to open in October. The vast space will feature an oversize skylight, cast-iron columns, and a wrap-around mural by Anthony Grammenopoulos depicting symbols of the USA—the eagle, the Statue of Liberty, "trains sweeping you across the country."

Bill Lalor, America's co-owner and chef, believes in stirring the melting pot right on his range: New England "Polish" sausage, New Mexico blue tortillas, Hawaiian shrimp, California mixed grill, and buckwheat pancakes with a fresh-fruit coulis, all at reasonable prices (lunch or dinner \$8 to \$15) and available until 3 A.M.

**+** he **Safari Grill** (1115 Third Avenue, at 65th Street) is one of three restaurants owned by David Keh, managed by Ed Schoenfeld (both of Auntie Yuan), and designed by Sam Lopata that are opening this fall. In what was the upper floor of David K's, it will have the feeling of a large French bistro—French doors opening onto the street, a green marble bar, two dining levels, leopard-patterned carpeting, and eight chefs working at an open grill.

Starting in early December, chef John

Terczak, from the Chicago restaurant Gordon, will prepare the new American cooking—tournedos of salmon with a light pesto sauce, gratiné of eggplant with blue cheese, squash soup served in a broiled squash with toasted pepitas (sunflower seeds). Lunch will be \$10 to \$20, dinner \$15 to \$30.

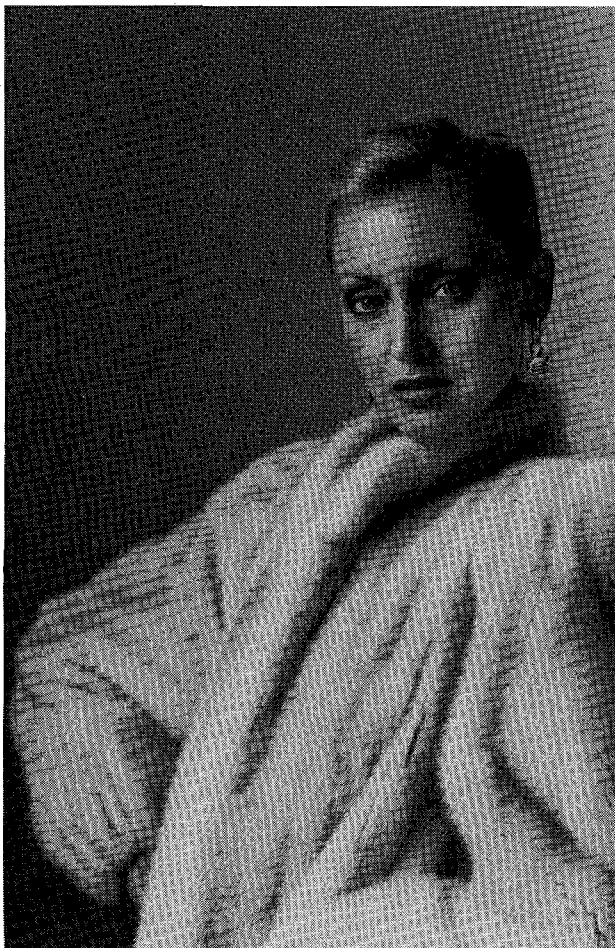
## THE LATIN BEAT

**i**ust around the corner from the Safari Grill, in what used to be the lower level of David K's, is the second Keh-Schoenfeld-Lopata collaboration, **Cafe Marimba** (entrance on 65th Street), a Mexican restaurant that will star the cooking of Zarela Martinez. "There is no real Mexican food served in restaurants," she says, "not even in Mexico." That will change in November, when Martinez will be overseeing the preparation of such specialties as her hash of red snapper with cinnamon and cloves, pork cracklings with tomatoes, and chiles rellenos. For sampling several dishes, there will be a *buffet de cazuelas*, like the French *dégustation* menu. Lunch will be \$10 to \$20, dinner \$15 to \$35.

A cast-iron gate will lead you through an archway, past a reflecting pool, and

into an enormous greenhouse bar under the original David K's skylight, where you can sip margaritas and munch on Martinez's hors d'oeuvre (something like Spanish tapas). Sam Lopata's design will be inspired by the Mexican architect Baragan. The walls will be off-white stucco, with freestanding dividers of pink, terra-cotta, and other punctuating the space. "I want to create an atmosphere of coolness and sunshine," says Lopata. To that end, the lighting, created by Ken Billington, will be very theatrical, using negative light to cast shadows recalling the sun of Mexico. To the rear, a small hacienda pool will beckon you to yet another dining area.

**A**n exact replica of the Statue of Liberty's crown will be the rooftop symbol of **El Internacional** (219 West Broadway, 226-8131), a Catalan restaurant opening in late September where Teddy's used to be (and Edgar Allan Poe used to live). Montse Guillen, the tiny and vivacious chef from Barcelona (she owns a famous restaurant there), is the co-owner with Leonard Langman, a psychiatrist. Miralda, a Spanish artist living in New York, is helping with the décor. "I have discovered thirties tiles, forties furniture,



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## THE DUSE ENCHANTMENT

(or, how her heart caught fire over a Sambuca Romana.)

When they met, she was at the height of her powers, an actress adored, even worshiped, by all Italy. He, rising poet, novelist, journalist, was the pampered son of a wealthy landowner. Together, Eleonora Duse and Gabriele D'Annunzio were a memorable conflagration.

Both, it is said, were habitués of a certain Roman cafe. There D'Annunzio was introduced to the potent seduction of Sambuca Romana, Rome's remarkable liqueur distilled from berries of the wild elderbush. Its suavity and elegance appealed to his poet's sense of form; his ardent nature responded to the fire at its center.

It was on a warm evening in June that Duse and her coterie arrived at the cafe just as D'Annunzio's liqueur had been served. One of his friends insisted that he meet the great actress, taking him to her table. The full force of her beauty was overwhelming. Impetuously, he drew up a chair and fell deep into conversation.

As they talked, he toyed with his glass, dropping roasted coffee beans into it one by one until three floated there. Pausing to light a cigarette, he held the match for a moment close to the liqueur. A blue flame danced over its surface, matching the flame born at that instant in the hearts of poet and actress.

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fantastic lamps from the fifties," he says. "It is like discovering a medieval wall." The floor of the entrance will be painted with the flags of every nation.

But the real masterpieces will be the appetizers, Guillen's tapas, over 35 different tiny dishes: mussels, pig's ears, octopus, eggplant, grilled sardines. The \$15-to-\$25 prix fixe menu will include a glass of wine. "This is not just a restaurant," says Guillen. "Here you will come to celebrate."

**A**ybil Broyles missed "great Mexican food" when she moved here from Austin, Texas, with her husband, Bill, the editor and writer. So she decided to open a New York outpost of her favorite Austin Mexican restaurant, along with its owners and restaurant designer-consultant Billy Bonbrest. The New York **San Miguel** (1406 Third Avenue, at 80th Street, 988-5300) is expected to be ready by mid-October, with chef Michael Ravago (of the Austin San Miguel) in charge of the kitchen.

At the large bar you will be able to sample Mexican *botanas* (appetizers), including sevice and quesadillas, with your margaritas. As you make your way to the skylit peach-and-plum dining room, you will pass a woman making corn tortillas in the glassed-in kitchen. The walls will be embedded with Gorky Gonzales's ceramic plates, the illumination from Mexican perforated-tin lamps.

Ravago plans to offer several daily specials, including one from the Pritikin diet book. He speaks of fish grilled over mesquite, served with a variety of Mexican salsas; lime-butter grilled steak; and, of course, those homemade tortillas. For dessert, there will be his famous Mexican chocolate cake with cinnamon, and mangoes with tequila and ice cream. All of this will be served until midnight, and *la cuenta* will be moderate (\$15 to \$20 for lunch, \$20 to \$25 for dinner).

## SUDS AND SPORTS

**W**hile most SoHo restaurants mix food with art, the new **Manhattan Brewing Company** (40-42 Thompson Street, 219-9250) mixes food with industry. It was the idea of a young Englishman named Richard Wrigley to transform an abandoned yellow-brick Con Ed substation into a brewery (he also redesigned and will manage the Wollman Rink in Central Park). On the ground floor will be the bottling plant; on the second, the main dining room and four giant antique copper brewing kettles (Wrigley found them in Göggingen, a village in Germany, and 150 of its 800 citizens are coming for the opening). He plans to make three brews: an

English ale, a Czech-type pilsner, and an old-fashioned American ale (which will be delivered to the Village and lower Manhattan by horse-drawn beer wagons from the adjoining stable). The third floor will house a museum of brewing and a gallery-restaurant with a view of the brewery below.

Starting in mid-October, you'll be able not only to taste those beers but to dine buffet-style on game pies, eggs Benedict, steak tartare, roast fowl, and venison (lunch \$10 prix fixe, including beer, dinner \$15 prix fixe). The spirit will be German beer garden, with everyone sitting together at long copper-topped tables (the copper comes from the old Con Ed ventilation louvers).

**I**n the New York restaurant world, even computers can enjoy the spotlight. At the **Sporting Club** (99 Hudson Street, 219-0900), scheduled to open its doors in early October, sports fans will be able to sit at the oak-and-marble bar and watch an enormous scoreboard that will relay the latest scores of sporting events all over the world, from baseball to jai alai. Or they can watch live games and new movies on a giant screen via a satellite system hooked up on the roof. "You like soccer? I can switch on any game you want," says Bill Rose, co-owner of the restaurant (his family owns an interest in the Yankees), along with partner Sal Marchiano, the NBC sports commentator.

The style of their place will be old-time steakhouse lavish—burgundy-upholstered oak banquettes, brass railings, a faux-wood coffered tin ceiling, and a gold baseball-diamond logo on the windows and the menu. Chef Joseph Seoag, who has cooked for George Steinbrenner and at Le Cirque, developed the bill of fare: raw clams and oysters, New York prime steaks, Maine lobsters, Caesar salad, ice-cream pies . . . all-American, down to some excellent California wines (lunch around \$20, dinner \$30 to \$35). The Sporting Club will be open for dinner until midnight. But you can sit at the bar until 2 A.M., snacking on croque-monsieurs and drinking Bellinis (fresh-peach purée and champagne), Bill Rose's favorite drink.

## ORIENT EXPRESSIONS

**P**ig Heaven (1540 Second Avenue, near 80th Street, 744-4333), just opened with the most outrageous, piggy décor ever to hit New York, rounds out the David Keh-Ed Schoenfeld-Sam Lopata trio. Lopata's design features pink-washed walls bordered with 150 pink wood pigs in bright-green grass,





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yellow slicker tablecloths with white butcher paper, a neon cartoon of a tipsy porker above the white-tiled bar, an old French carousel pig, and more.

The restaurant, which specializes in roast meats (including whole roast pig), serves Chinese food from noon to midnight and bicultural breakfasts (dim sum, soy milk, congee, eggs, hashed-browns, smoked Irish bacon, waffles) from midnight to noon. Prices are reasonable (breakfast \$5 to \$10, lunch and dinner \$8 to \$20), so go ahead—be a pig!

**b**rian McNally and his partners put TriBeCa on the restaurant map with the Odeon. Now McNally is branching out on his own uptown, but not too far uptown—to 430 Lafayette Street (505-5111), the old Lady Astor's in the landmark Colonnade Row across from the Public Theater. The restaurant, which will specialize in authentic Vietnamese cuisine, has no name as yet. But it does have a chef—Madame Ta Bach Yen Boun, whom McNally has lured away from the popular Paris restaurant Au Coin des Gourmets. An early-October opening is planned—and a limited dinner-only menu: frogs' legs in ginger sauce, crisp pork dumplings wrapped in translucent rice dough, beef with citronella, grilled and steamed fish, coconut flan, and other Vietnamese delicacies (\$12 to \$20).

The atmosphere will evoke Indochina—murals of banana leaves reflected in dark-green-framed mirrors—the banquettes will be scallop-shaped. McNally himself is the designer, and he's paying attention to details. Rice, for example, will be served in authentic bamboo containers. "I have my soul in this restaurant," he says—adding, with a grin, "I *do* want to make money."

## THAT'S ITALIAN!

**W**hat happens when former restaurateur Phil Suarez (Fire Island's Le Dock), video director Bob Giraldi (the Michael Jackson Pepsi commercial), and their families vacation together in Positano, on the Amalfi coast? They kidnap the chef from the celebrated Le Sirenuse Hotel there and plot a new restaurant here. Called, naturally, **Positano** (250 Park Avenue South, at 20th Street), the three-tiered restaurant, designed by Croxton Collaborative, will have huge windows, a curving staircase, a green-and-black-marble bar, and blond-wood chairs imported from Italy. The pink-and-green mermaid logo, designed by Milton Glaser, will appear everywhere, even at the bottom of your coffee cup. Her colors will also adorn the walls and the Tuscan china.



# restaurants

Chef Luigi Celentano's cooking style will be *molto leggera* (very light): broiled fish, spaghetti with seafood, ravioli filled with ricotta, prosciutto, and parsley, stuffed zucchini blossoms. Lunch will be \$15 to \$20, dinner up to \$30. Marchese Aldo Sersale, the owner of Le Sirenuse, is expected to be on hand for the mid-October opening.

**C**learly, East 58th Street has not yet reached the Italian-restaurant saturation point. Nino Selimovic, who used to be the sous-chef at Bruno, his brother's restaurant, will open his own place across the street in early October, in partnership with his brother. At **La Sirena** (237 East 58th Street, 223-4470), or "the mermaid" (could this be a trend?), the emphasis, naturally, will be on fish, prepared Northern Italian-style. Customers will be able to choose their lobsters from a tank beneath the stairs leading up to the dining area, then eat them in an Art Deco setting of burgundy walls, blue-and-gray tablecloths, and dancing nymphs holding etched globes. Other specialties will include Dover sole, risotto of seafood, and fresh pasta dishes such as fettuccine with smoked salmon (lunch \$20 to \$25, dinner around \$30). The wines will be Florentine and,

says the chef, "mostly white, as this is a fish restaurant."

**I**n late November, Dino de Laurentiis, together with Ricardo Amaral (who owns Club A and Tucano) and his assistant, Krisztina Reisini, plans to open a restaurant in the Trump Plaza (1030 Third Avenue, at 61st Street). As yet unnamed, the domed greenhouse setting will feature life-size cartoons of thirties-style waiters ("We want the restaurant to be informal, whimsical," says Reisini), a wine "library" on the mezzanine level, from which your waiter will fetch your bottle by way of a steep circular staircase, and the Italian *nuova cucina* of the young Venetian chef Francesco Antonucci. There will be sweetbreads in garlic sauce, fillet of sole with pink peppercorns, and, above all, pasta ("We are Italian, after all," says Antonucci): fettuccine with radicchio, spaghetti with arugula, tiny green gnocchi with fresh tomato sauce. Lunch will be \$15 to \$20, dinner \$20 to \$25.

**I**went from discotheque to bistrotheque," says Howard Stein, who was a co-owner of Xenon and will open a restaurant called **Prima Donna** (50 East 58th Street, 319-7043) on

November 1. "I am a trendsetter!" What is the new trend? "A restaurant serving lighter food—grilled fish and meats, light pasta and pizza." The pizza will be chef Gino Turano's pizzetta (he is Italian and has worked at Pappagallo in Bologna), a mini-pizza baked in a wood-burning, terra-cotta oven. It will be filled with caviar, truffles, artichoke hearts—even tomatoes and mozzarella. And there will be a different risotto every day. **Prima Donna**, which will be open until 4 A.M., "will have very serious food," says Stein, "in a very unserious atmosphere with very unserious prices" (lunch \$10 to \$15, dinner \$20 to \$30).

The walls will be beige, melting to a ragged line of sky blue, like the horizons in Italy; the very unserious tone will be set by a large sculpture of a prima donna with "overflowing breasts."

**A**carlatti (34 East 52nd Street) will be "an old-world restaurant with some of the New World in it," says its co-owner Lello Arpaia (who is also the co-owner of Lello, a few blocks away). "I want to make my Scarlatti the Italian counterpart of La Côte Basque." Scheduled to open in late October, it will, like Lello, serve Northern Italian cuisine, but at more moderate prices (\$20 for lunch,

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## restaurants

\$25 to \$30 for dinner). There will be peasant dishes with light sauces, "dishes you never see in elegant surroundings," says the restaurateur, "broccoli di rape with sausage, light pastas with olives and artichokes, or fresh porcini mushrooms." As the French have done, Arpaia wants to bring a Japanese influence to his menu—such as serving squid with beautiful garnishes of undercooked vegetables.

The restaurant will in fact be very plush: walls covered with light-brown cloth, beige-velvet banquettes, gilded mirrors, crystal chandeliers, and vases full of flowers. But why "Scarlati"? "Because I like his music," says Arpaia, "and it's an easy name to remember."

### CULINARY CROSSOVERS

**I**ola (30 West 22nd Street) is the name of the restaurant that Eugene Fracchia, who owns Pesca, plans to open in late November with his Jamaican friend Lola Bell, Pesca's hostess. The food, prepared by chef Jeffrey Loshinsky, will reflect both Fracchia's Italian roots and Bell's Caribbean origins, with a little French dash: oyster cutlets, Jamaican fried chicken, stuffed plantains, duck livers with currants and corn bread, risotto (lunch \$10 to \$12, dinner around \$20).

Fracchia has designed the space in tones of beige, light green, and salmon. There will be light-orange tablecloths, copper accents, turn-of-the-century paintings of people eating, and, at the back, a courtyard decorated with French trellises. "This restaurant will give you the feeling that it has always been here," he says. "I want to bring back romance to the pleasure of eating."

**A**t Ancora (2330 Broadway, at 85th Street), "the food will be a marriage of America and the Amalfi coast," says Robert Valente. He and four partners—the same group who own the recently opened Rosa Mexicano—plan to unveil their new two-story restaurant, designed by Charles Boxembaum, in mid-December. Open until midnight, it will feature, downstairs, a wood-burning pizza oven. Its output will be unusual, using different types of flours and fillings: artichokes and Gorgonzola, lamb sausage, porcini mushrooms, bay scallops (\$4.95 to \$7). Upstairs will be ochre-stucco walls, plush pink banquettes, a balcony overlooking the pizza oven, and an open grill. Its output, served on hand-painted plates from Positano, will be no less unusual: grilled salmon steaks, spit-roasted rabbits, and, on occasion, roast buffalo (lunch around \$10, dinner under \$20).

COLETTE ROSSANT



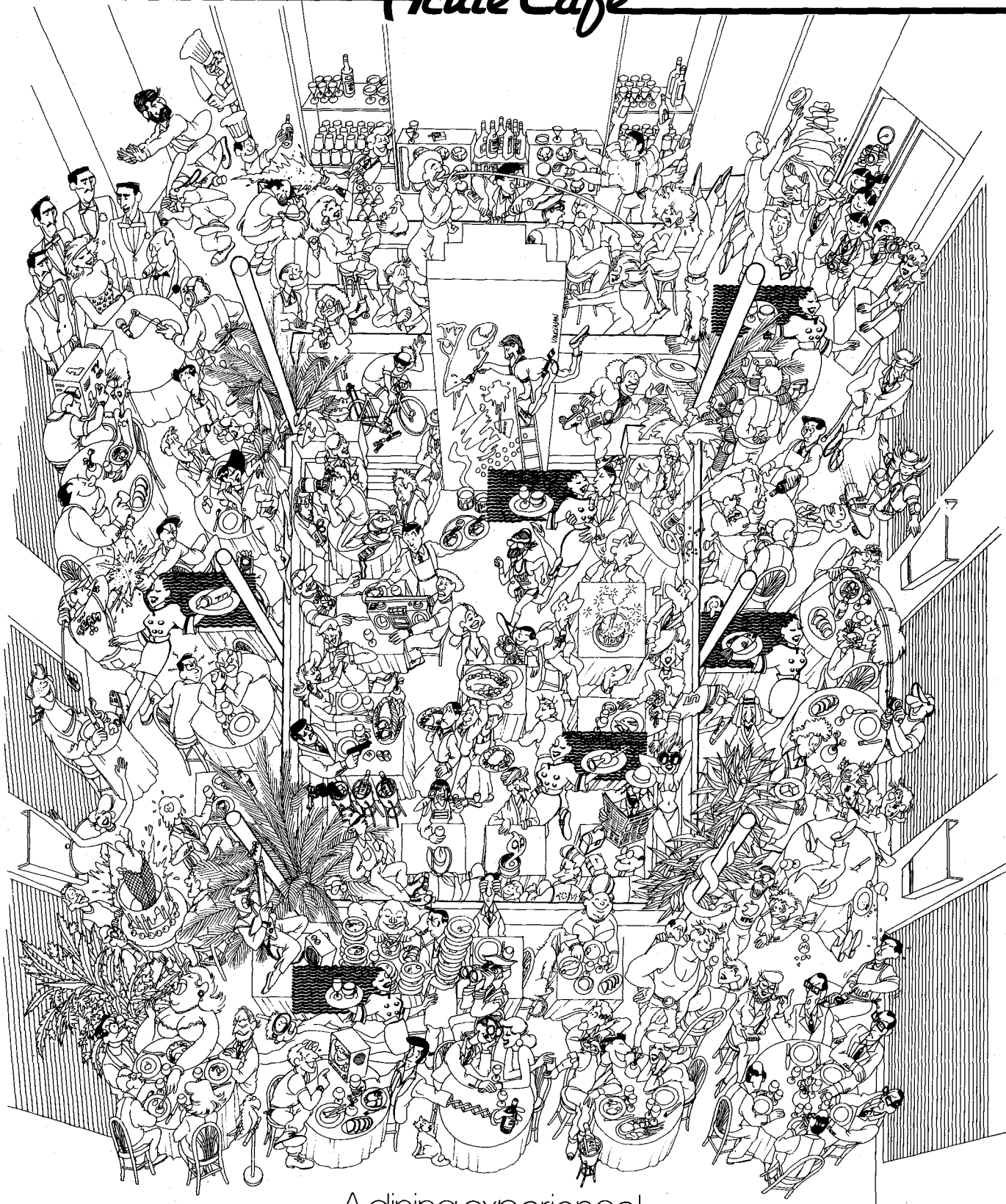
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## For Women

THIS FALL'S FAMOUS-NAME CLOTHING (by 300 designers) is at this wholesaler. A few examples (sizes 2-20): lamb-suede full-flare skirts (sizes 4-14), in many colors, retail \$270, here \$179.75; tie-waist patchwork-suede overshirts, retail \$250, here \$169.75; oversize steamer coats, retail \$400, here \$292.75; oversize wool reefer coats, in brown with large beaver collar, or charcoal gray with raccoon collar, retail \$660, here \$393 (without fur collar, retail \$400, here \$292.75); big herringbone-tweed men's-wear coats, retail \$500, here \$329.75; hand-knitted one-button tweed cardigans with angora insert, retail \$200, here \$142.75; lamb's-wool-angora-and-nylon-blend draped-neck pullovers, retail \$78, here \$54.75; wool-jersey cowl-necked tops and matching flared skirts, retail \$150 each, here \$98.75 each; matching draped wool-jersey capes, retail \$170, here \$114.75; wool-jersey dresses with flange shoulder and tucked front, retail \$170, here \$114.75. Also, one- and two-of-a-kind dresses, jackets, pants, and skirts, from the spring and summer collections, here \$50 each; and much more. Price tags are coded, so a salesperson must help you. Checks accepted; no credit cards; all sales final. "Ms., Miss or Mrs.," 462 Seventh Ave., near 35th St., eighth floor (736-0557); Mon.-Fri. 9 a.m.-6 p.m., Thurs. till 8 p.m., and Sat. till 4 p.m.; through 9/29; closed 9/27 and 28.

## Clothes and Shoes

THE FOUR EMOTIONAL OUTLET BOUTIQUES for women (sizes 3/4-13/14) are offering selected famous-name fall merchandise for 10-30 percent below their usually low prices. Three of the stores are lowering prices on shoes, too. A few examples: Crazy Horse cotton turtle-necks in a variety of colors, retail \$14, now \$9; Pierre D'Alby diced-corduroy dolman-sleeve jackets, retail \$76, now \$49; matching pleated pants, retail \$50, now \$29; Kenar wool-gabardine dresses, retail \$150, now \$99; Larry Levine tweed blouson outer jackets, retail \$160, now \$119; Pierre D'Alby wool-gabardine suits, retail \$220, now \$129. Shoes (except at the 86th St. store) include: Bandolino open-toed snakeskin pumps, re-



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tail \$80, now \$59; Evan Picone mid-heeled pumps, retail \$82, now \$62.55; Sesto Meucci woven-leather walking shoes, retail \$82, now \$65; Joan & David patent-leather low-heeled shoes, retail \$98, now \$78; all other shoes and boots, now 10-30 percent off retail. A.E., D.C., M.C., V., checks accepted; all sales final. *The Emotional Outlet*, 91 Seventh Ave., near 16th St. (206-7750), 242 East 51st St. (838-0707), 435 East 86th St. (534-4825); Mon.-Fri. 11 a.m.-8 p.m., Sat. till 7 p.m., and Sun. noon-6 p.m.; 135 West 50th St. (957-9340), Mon.-Fri. 10 a.m.-7 p.m. and Sat. 11 a.m.-7 p.m.; through 9/23.

### Showroom Sale

THIS FIRM DESIGNS BEAUTIFUL, EXPENSIVE, highly contemporary furniture with unusual finishes. About 50 one-of-a-kind showroom samples are on sale at considerably less than designer prices. A few examples: dyed-burl storage cube-magazine rack, retail \$2,287, here \$950; large gray-Ultrasuede club chair, retail \$3,122, here \$1,000; malachite-dyed-burl, brass-trimmed desk, retail \$5,190, here \$2,250; Chinese red-lacquer-and-brass credenza, retail \$5,644, here \$1,450 (optional tray, here \$200); matching red cocktail table-bar, retail \$4,759, here \$1,900; gray-leather sofa (98 in. long), retail \$9,570, here \$3,000; six-seat burgundy-Ultrasuede modular sofa, retail \$14,570, here \$5,000; and much more. Merchandise sold as is and subject to prior sale. Delivery available at additional charge. Checks accepted; no credit cards; all sales final. *Passera Design, Ltd.*, 150 East 58th St., eighth floor (753-2859); Mon.-Fri. 9 a.m.-5:30 p.m.; through 9/21.

### Two-in-One Sale

HERE'S AN INTERESTING TWO-DAY SALE that features both handmade original costume jewelry and unisex hair-salon services. Elizabeth is selling hand-painted ceramic earrings, retail \$45, here \$5-\$15; ceramic, pewter-tone, silver-tone, or wood beaded necklaces, retail \$22-\$130, here \$8-\$45. *Oly's Hair Salon* is offering 20 percent reductions on all its hair services, including cuts, coloring, and permanents. Appointments are necessary for hair care. Cash-and-carry only; all sales final. *Oly's Hair Salon*, 210 East 21st St. (673-2800); Sat. and Sun. 10 a.m.-5 p.m.; 9/15 and 16 only.

### Tabletop

CLAUDIA SHWIDE IS CLOSING OUT a number of her original dinner- and servingware designs. One- and two-of-a-kind items, samples, firsts, and seconds that can be mixed and matched are

**UP TO 70% Less**  
THAN FULL RETAIL PRICES ANYWHERE — GUARANTEED!

**WE REPRESENT OVER 50 ITALIAN DESIGNERS.**

Our unique method of selling 14K gold jewelry, direct from Italy via shows conducted in hotels, offers you tremendous savings. We eliminate middleman markups and do not burden ourselves with the conventional overhead of mall stores.

**All our jewelry is pure 14K gold. SOLD BY WEIGHT!**

Items shown in this ad represent thousands of stock items. There are literally hundreds of new styles every weekend.

**14K Gold Hand Made Ropes** (as shown on model)  
From **\$4.00** per inch depending on weights and widths.

**Designers Styles**  
Exotic Selection of **Open Link** (as shown on model)  
From **\$3.00** per inch depending on weights and widths.

**Tri-Color Mosaic Matching Earrings**  
Show Price **\$79.00**  
Full Retail ... \$200  
Weight ... 4.7 Gr.

**Tri-Color Mosaic "V" Necklace**  
Show Price **\$189**  
Full Retail **\$650**  
Weight ... 12.5 Gr.

**Tri-Color Mosaic Matching Bracelets**  
Show Price **\$89.00**  
Full Retail **\$250**  
Weight ... 5.5 Gr.

**Diamond-Cut Drop Earrings**  
Show Price **\$23.80**  
Full Retail **\$50**  
Weight **1.4 Gr.**

**Modern Hand Swirled Earrings**  
Show Price **\$37.50**  
Full Retail **\$75**  
Weight **2.2 Gr.**

**Open Link Designer 8" Bracelet**  
Show Price **\$399.00**  
Full Retail **\$1000**  
Weight **23.5 Gr.**

**Filigree Bracelet Double Solid Rope**  
Show Price **\$99.00**  
Full Retail **\$275**  
Weight **6.3 Gr.**

**Medium Width Herringbone 7" Bracelet**  
Show Price **\$71.40**  
Full Retail **\$200**  
Weight **4.2 Gr.**

**Matching 18" Necklace**  
Show Price **\$163.20**  
Full Retail **\$350**  
Weight **9.6 Gr.**

**Special Offer**  
**14K Gold Bangles (photo A)**  
Show Price **\$79.00**  
Full Retail **\$350**  
Weight ... 5.0 to 5.8 Gr.

Available plain or hand engraved. (limit 3 per customer)

**Design Herringbone Earrings**  
Show Price **\$23.80**  
Full Retail **\$75**  
Weight **1.4 Gr.**

**Diamond Cut Framed Initial**  
Show Price **\$34.50**  
Full Retail **\$99**  
Avg. Weight ... 2.3 Gr.

**ROSE Charm**  
Weight ... 1.3 Gr.  
Full Retail ... \$65  
Show Price **\$19.50**

**Cross Charm**  
Show Price **\$49.00**  
Full Retail **\$150**  
Weight ... 3.3 Gr.

**Magestic Eagle Charm**  
Show Price **\$106.50**  
Full Retail ... \$250  
Weight ... 7.1 Gr.

**NEFERTITI Charm**  
Show Price **\$25.50**  
Full Retail **\$75**  
Weight ... 1.7 Gr.

**DUFONTE Watches by Lucien Piccard**  
Show Price **\$39.75**  
Full Retail **\$199**  
Watches available for men and ladies.

**14K Initial Bracelet With Full Cut Diamonds**  
Show Price **\$52.99**  
Full Retail **\$190**

**MAIL ORDER INFORMATION:**  
To order by phone 212-921-4996  
**INSTRUCTIONS FOR MAIL ORDER:**  
Specify names and quantity of desired items. Enclose payment by check, Visa or MasterCard. Add appropriate sales tax and \$5.00 for shipping, handling & registered mail charges.  
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c/o Hotel Gold Shows  
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PENTA HOTEL  
7th Ave. bet. 32nd & 33rd. Sts.  
Starts Today  
Mon.-Fri. every week  
10:00 A.M. - 7:30 P.M.

**SADDLEBROOK, N.J.**  
MARRIOTT HOTEL  
Sat. Sept. 15  
10:00 A.M. - 5:00 P.M.

**QUEENS, N.Y.**  
SHERATON-LaGUARDIA  
Sat. Sept. 15 & Sat. 22  
10:00 A.M. - 5:00 P.M.

**FORT LEE, N.J.**  
HOLIDAY INN  
Sat. Sept. 22  
10:00 A.M. - 5:00 P.M.

**UNIONDALE, L.I.**  
MARRIOTT HOTEL  
Sat. Sept. 15 & Sat. Sept. 22  
10:00 A.M. - 5:00 P.M.

**Hotel Gold Shows**  
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Mon. - Fri. 10 a.m. to 7:30 p.m.





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(50th St.)

greatly reduced. Demitasse cups and saucers, retail \$10 a pair, now \$1.50; mugs, retail \$30, now \$5; small bowls, retail \$30, now \$5; plates, retail \$48 (small) and \$60 (large), now \$8 and \$10, respectively; cups and saucers, retail \$50 a pair, now \$10; cachepots, retail \$90, now \$20; low serving bowls, retail \$100, now \$25; fish trays, retail \$100, now \$25; teapots, retail \$180, now \$25; tall cylindrical vases, retail \$160, now \$50; square trays, retail \$160-\$200, now \$25-\$100; miscellaneous cooking pieces, retail \$25-\$150, now \$10-\$25; small ceramic items for the bath, retail \$25, now \$5 and \$10. Also, a bargain table of glaze-tested pieces and other items, now \$5 and under. Bring your own shopping bag, please. Checks accepted; all sales final. *Claudia Shwide Designs*, 262 Mott St. (925-0673); Fri. noon-8 p.m. and Sat. till 6 p.m.; 9/14 and 15 only.

### Fabrics

SWATCHES, WHICH REGULARLY DISCOUNTS fabrics to the trade, is celebrating the opening of its retail outlet with a sale. Imported cotton-and-polyester-blend shirting, was \$4.50 a yd., now \$1.50; cotton damask in two color combinations, was \$6.50 a yd., now \$2.75; wool novelty knits in bright colors and patterns, were \$10, now \$3.50; 60-in. imported rayon-challis print fabric, was \$12 a yd., now \$5; heavy Shetland-wool fabric, was \$15 a yd., now \$6; Italian wool-and-rayon-blend fabric, from a top Seventh Ave. designer, was \$18 a yd., now \$6; and much more. V., checks accepted; all sales final. *Swatches*, 262 West 38th St. (382-2623); Mon.-Fri. 9:30 a.m.-5:30 p.m.; through 9/21.

### For Crafts People

YARNS FOR CROCHETERS, KNITTERS, AND weavers are on sale here for ten days only. Metallic yarn in a variety of colors, was \$2.95 a 20-g. ball, now \$1.50 (\$12 for a box of ten); imported beige wool-and-acrylic-blend looped yarn, was \$4.95 a 50-g. ball, now \$1.75 (\$15 for a bag of ten); angora-and-wool-blend yarn, in 15 colors, was \$55 for a box of ten 20-g. balls, now \$40; rayon knitting ribbon, was \$12 a 6-oz. spool, now \$4; chenille yarn in many colors, was \$12 a lb. (in 2-lb. cones), now \$5. For machine knitting or loom weaving: 16/2 combed-cotton yarn, in 40 colors, was \$7.50 a lb. (in 2-lb. cones), now \$3; 20/2 irregularly dyed cotton yarn, was \$16 a 1-lb. cone, now \$4; 6/3 rayon yarn (black only), was \$15 a 1-lb. cone, now \$5. M.C., V., checks accepted; all sales final. *School Products Co., Inc.*, 1201 Broadway, near 29th St., third floor (679-3516); Mon.-Fri. 9 a.m.-5 p.m. and Sat. 10 a.m.-2 p.m.; 9/12-22.





*Autumn returns and the city's nights light up with opera, dance, and especially, Broadway theater. But where to dine before or after the show? Below, some of the city's best-known restaurants offer their suggestions on how to make an evening of theater—or any evening—special.*

### ALFREDO'S ON THE PARK

240 Central Park South 246-7050

Close to Carnegie Hall, Lincoln Center, fine hotels. Elegant Italian restaurant featuring La Cucina Italiana. Weekdays lunch, dinner. Saturday dinner. Closed Sunday, holidays. Reservations suggested. Major credit cards.

### BACKSTAGE AT HISAE'S

318 West 45th Street 489-6100

Broadway's brightest glittering new star is this visually spectacular restaurant. Specialties: smoked duck, flounder en paupillote, rack of lamb. Dramatic sushi bar. Private parties, catering for 20–500. AE, MC, V.

### BARBETTA

321 West 46th Street 246-9171

Dine in the lushly verdant Barbetta garden while Indian summer lingers. Savor late summer's mellow bounty: sun-ripened tomatoes, honeyed figs, fresh-corn polenta, and then walk to your theater. AE, CB, DC, MC, V.

### BRASSERIE

100 East 53rd Street 751-4840

Only \$15.95 for our delicious full-course pre-theater dinner makes us the best choice on or off Broadway. Monday through Friday from 5–7 p.m. AE, CB, DC, MC, V.

### CAFE NICHOLSON

323 East 58th Street 355-6769

Original management. The chocolate souffles are still rising. Pre- and after-theater dinner. Gracious dining in a beautifully tiled private room accommodates twenty. Call for reservations. AE, DC, MC, V.

### CAVALIERE

108 West 73rd Street 799-8282

Superb • Elegant • Distinctive. Northern Italian restaurant with glass-enclosed garden. Specialties include osso bucco Milanese, tortellini curato, Scalope Lorenzo. Dinner from 4 p.m. Lunch and brunch weekends. Major credit cards.

### JERRY'S BAR & MESQUITE GRILL

565 West 23rd Street 807-6261

Mesquite food cooked over smoldering logs takes on an incredible flavor. Mesquite—steeped in pride and reputation. Pre-theater fixed price dinner and wine, \$21.75. AE, MC, V.

### LA BONNE SOUPE

48 West 55th Street 586-7650

Theater-goers favorite bistro for many reasons: country-French cuisine, moderate prices, convenient location, get to your seats on time. Hamburgers, omelets, fish, fondues. Casual. 11:30 a.m.–midnight. AE.

### LA VERANDA WEST

163 West 47th Street 391-0905

Theater dinner for two, \$30. Free parking 6 to midnight. Just one minute from La Cage aux Folles. A la carte from \$7. Private room all occasions. Major credit cards.

### L'ESCARGOT

47 West 55th Street 245-4266

Sophisticated and comfortable atmosphere. Fabulous French food. Sparkling, newly decorated dining rooms. Extensive wine selection. Moderate prices. Open for luncheon, pre- and after-theater supper. AE, DC, MC, V.

### LUCHOW'S

Broadway at 51st Street 582-4697

Fresh fish festival continues. Also, traditional German-American dishes. Open daily for \$9.95 complete luncheons, pre-theater dinner, and supper. Free parking after 5 p.m. AE, DC, MC, V.

### NIRVANA

16th Floor, 1 Times Square Plaza 486-6868

Penthouse, 30 Central Park South 486-5700

"Spectacular views, finest Indo-Bengali cuisine. On all counts—ambiance, service, cuisine, and price—Nirvana is hard to beat."—Gourmet. Live entertainment daily, lunch, cocktails, dinner. Major credit cards.

### RED BARON

201 Columbus Avenue 799-8090

International nouvelle cuisine in a beautiful, warm atmosphere. Dining in our enclosed cafe or in front of the fireplace. Weekend brunch and lunch. Major credit cards.

### TASTINGS RESTAURANT

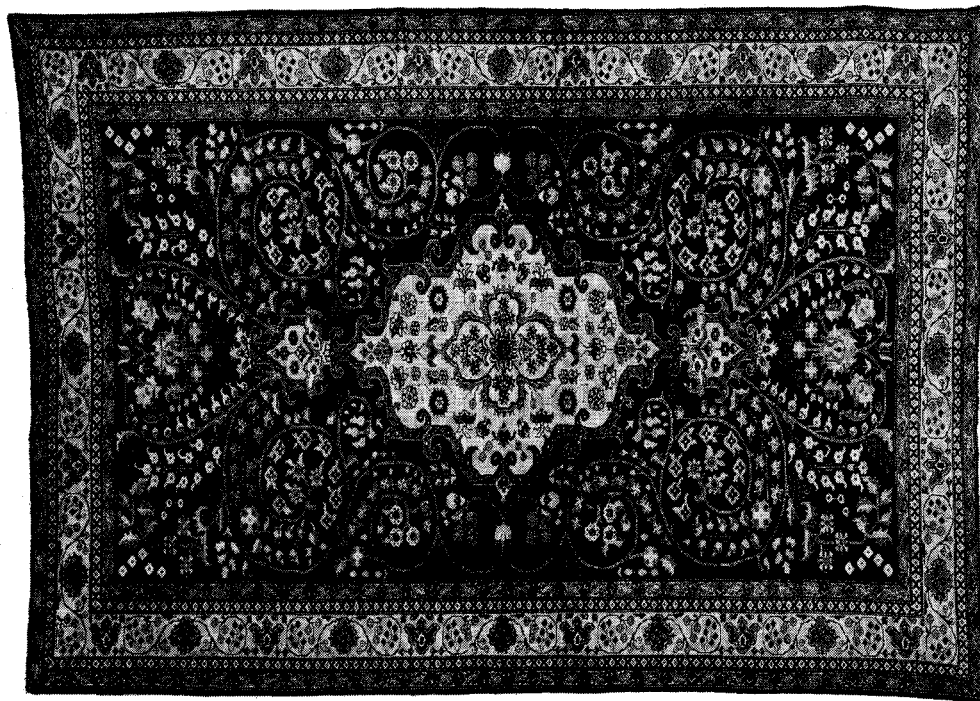
144 West 55th Street 757-1160

(at the International Wine Center)

New York City's largest selection of fine wines by the glass. Housed in a warm, convivial mid-1800's carriage house where great food and great wine are happily married. Daily. Major credit cards.



# **\$2,000,000 SALE**



## **FINE ORIENTAL RUGS AT WHOLESALE PRICES SAVE 35-50%**

A noted New York importer has especially selected pieces for this sale from his vast inventory of hand-made rugs from Persia, India, Pakistan, China and Roumania.

### **MOST TYPES AND A WIDE VARIETY OF SIZES AVAILABLE**

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In Kavookjian Auditorium

Sat. Sept. 15th thru Sun. Sept. 23rd

Hours: Weekdays and Sat.: 10:00-6:00 Sun.: 12:00-6:00

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Returns or exchanges within 7 days





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## A Complete Entertainment Guide for the Week Beginning Sept. 12.

# MOVIES

## Theater Guide

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

### Manhattan

#### Below 14th Street

2. **FILM FORUM**—Watts St. at Ave. Americas. 431-1590. #1—"American Pictures." #2—"Once Upon a Time in the West."
4. **ESSEX**—Grand St. nr. Essex. 982-4455. Thru Sept. 13: "Gremlins"; "Ninja Mission." Beg. Sept. 14: "Exterminator 2"; "10 to Midnight."
5. **BLEECKER STREET CINEMA**—At La Guardia Pl. 674-2560. #1—Thru Sept. 10: "Miracle in Milan"; "Umberto D." Sept. 11: "La Strada"; "Juliet of the Spirits." Sept. 12: "Il Posto"; "The Fiancés." Sept. 13: "The Night Porter"; "Beyond Good and Evil." Sept. 14: "The Fate of Lee Khan." Sept. 15: "Raining in the Mountain"; "The Valiant Ones." Sept. 16: "A Touch of Zen." #2—"Breathless" (1959).
6. **WAVERLY**—Ave. Americas at W. 3rd St. 929-8037. #1—Thru Sept. 11: "A Question of Silence." Beg. Sept. 12: "The 4th Man." #2—"Ghostbusters."
7. **8TH STREET PLAYHOUSE**—W. of Fifth Ave. 674-6515. Thru Sept. 13: "Repo Man."
9. **ART**—8th St. E. of University Pl. 473-7014. "Purple Rain."
10. **THEATRE 80**—St. Mark's Pl. E. of Second Ave. 254-7400. Sept. 10: "Zorba the Greek"; "La Strada." Sept. 11: "Jezebel"; "The Letter." Sept. 12: "The Postman Always Rings Twice" (1946); "They Made Me a Criminal." Sept. 13: "Mon Oncle"; "Mr. Hulot's Holiday." Sept. 14: "Dark Passage"; "To Have and Have Not." Sept. 15: "The Third Man"; "The Trial." Sept. 16: "Suddenly, Last Summer"; "Holiday."
11. **ST. MARKS CINEMA**—Second Ave. nr. St. Mark's Pl. 533-9292. Thru Sept. 13: "Gremlins"; "Police Academy."
12. **INTERMEDIA**—Second Ave. nr. 12th St. 475-4191. Sept. 10: "Conversation Piece"; "Servant and Mistress." Sept. 11: "The Marquise of O"; "Medea." Sept. 12-13: "Wise Blood"; "Despair." Sept. 14-15: "Kung Fu Films."
13. **CINEMA VILLAGE**—12th St. E. of Fifth Ave. 924-3363. Thru Sept. 11: "The World According to Garp"; "The Hotel New Hampshire." Sept. 12-13: "Yojimbo"; "Sanjuro." Sept. 14-15: "Tender Mercies"; "The Great Santini." Sept. 16-18: "The Red Shoes"; "Tales of Hoffman."
14. **GREENWICH PLAYHOUSE**—Greenwich Ave. at 12th St. 929-3350. #1—"The Woman in Red." #2—"The Last Winter."
16. **QUAD CINEMA**—13th St. W. of Fifth Ave. 255-8800. #1—Thru Sept. 13: "Bolero." Beg. Sept. 14: "Improper Conduct." #2—Thru Sept. 13: "Sugar

Cane Alley." Beg. Sept. 14: "After the Rehearsal." #3—"The Jigsaw Man." #4—"Erendira."

#### 15th-42nd Streets

20. **GRAMERCY**—23rd St. nr. Lexington Ave. 475-1660. "C.H.U.D."
21. **BAY CINEMA**—Second Ave. nr. 32nd St. 679-0160. "Bachelor Party."
22. **MURRAY HILL**—34th St. nr. Third Ave. 685-7652. "Tightrope."
23. **34TH STREET EAST**—Nr. Second Ave. 683-0255. "Flashpoint."
24. **LOEWS 34TH STREET SHOWPLACE**—Nr. Second Ave. 532-5544. #1—"Ghostbusters." #2—"The Woman in Red." #3—"Bolero."

#### 43rd-60th Streets

30. **RKO NATIONAL TWIN**—B'way nr. 44th St. 869-0950. #1—"Dreamscape." #2—"Flashpoint."
31. **LOEWS ASTOR PLAZA**—44 St. at B'way. 869-8340. "Indiana Jones and the Temple of Doom."
32. **CRITERION CENTER**—B'way nr. 45th St. 354-0900. #1—"Revenge of the Nerds." #2—"Purple Rain." #3—"Bachelor Party." #4—"The Neverending Story." #5—"Homework"; "My Tutor." #6—"Bachelor Party."
33. **LOEWS STATE**—B'way nr. 45th St. 575-5060. #1—"C.H.U.D." #2—"Ghostbusters."
35. **EMBASSY 1**—B'way nr. 46th St. 757-2408. Thru Sept. 13: "Footloose." Beg. Sept. 14: "The Karate Kid."
36. **MOVIELAND**—B'way nr. 47th St. 757-8320. "Tightrope."
37. **RKO WARNER TWIN**—B'way nr. 47th St. 975-8366. #1—Thru Sept. 13: "Gremlins." Beg. Sept. 14: "Exterminator 2." #2—"Ninja Mission."
38. **EMBASSY 2**—B'way nr. 47th St. 730-7262. "Red Dawn." **EMBASSY 3**—"Oxford Blues." **EMBASSY 4**—"Sheena."
39. **HOLLYWOOD TWIN CINEMA**—Eighth Ave. nr. 47th St. 246-0717. #1—Thru Sept. 10: "Raging Bull"; "Hard Times"; "Paradise Alley." Sept. 11-12: "The Man Who Could Work Miracles"; "Things to Come." Sept. 13-15: "Caligula." Sept. 16-17: "The Dark Crystal"; "The Lord of the Rings." #2—Sept. 10-11: "Heavy Traffic"; "Fritz the Cat." Sept. 12-13: "Meatballs"; "Easy Money"; "All the Marbles." Sept. 14-15: "Greystoke: The Legend of Tarzan, Lord of the Apes"; "Quest for Fire." Sept. 16: "The Lady From Shanghai"; "Pal Joey"; "Miss Sadie Thompson."
41. **UA RIVOLI TWIN**—B'way nr. 49th St. 247-1633. #1—"Bolero." #2—"The Jigsaw Man."
42. **EMBASSY 49TH STREET**—Nr. Seventh Ave. 757-7003. "The Jungle Book."
44. **GUILD 50TH STREET**—W. of Fifth Ave. 757-2406. Thru Sept. 13: "Star Trek III: The Search for Spock." Opening Sept. 14: "A Soldier's Story."

45. **ZIEGFELD**—54th St. nr. Ave. Americas. 765-7600. "The Karate Kid."
46. **EASTSIDE CINEMA**—Third Ave. nr. 55th St. 755-3020. "Bolero."
47. **CARNEGIE HALL CINEMA**—Seventh Ave. nr. 57th St. 757-2131. Sept. 10: "My Name Is Ivan"; "Ballad of a Soldier." Sept. 11: "Uncle Vanya"; "The Cranes Are Flying." Sept. 12: "And Quiet Flows the Don." Sept. 13: "Alexander Nevsky"; "Don Quixote" (1957). Sept. 14-20: "8½"; "L'Age d'Or."
48. **SUTTON**—57th St. nr. Third Ave. 759-1411. Thru Sept. 12: "Purple Rain." Beg. Sept. 13: "The Woman in Red."
50. **FESTIVAL**—57th St. nr. Fifth Ave. 757-2715. "The Ballad of Narayama."
51. **57TH STREET PLAYHOUSE**—W. of Ave. Americas. 581-7360. "Metropolis."
54. **GOTHAM CINEMA**—Third Ave. nr. 58th St. 759-2262. "Dreamscape."
55. **PLAZA**—58th St. nr. Madison Ave. 355-3320. Thru Sept. 11: "The 4th Man." Opening Sept. 12: "A Joke of Destiny."
56. **PARIS**—58th St. W. of Fifth Ave. 688-2013. Thru Sept. 13: "Careful He Might Hear You." Opening Sept. 14: "Swann in Love."
57. **D. W. GRIFFITH**—59th St. nr. Second Ave. 759-4630. "The Last Winter."
58. **MANHATTAN**—59th St. bet. Second and Third Aves. 935-6420. #1—"Tightrope." #2—Thru Sept. 12: "Flashpoint." Beg. Sept. 13: "Purple Rain."
60. **BARONET**—Third Ave. nr. 59th St. 355-1663. Thru Sept. 13: "The Karate Kid." Opening Sept. 14: "A Soldier's Story." **CORONET**—"Love Streams."
61. **CINEMA 3**—59th St. W. of Fifth Ave. 752-5959. "The Return of Martin Guerre."
62. **CINEMA I**—Third Ave. nr. 60th St. 753-6022. "The Bostonians." **CINEMA II**—753-0774. "Another Country."

#### 61st Street and Above East Side

70. **UA GEMINI TWIN**—Second Ave. nr. 64th St. 832-1670. #1—"Cal." #2—832-2720. "The Jigsaw Man."
71. **BEEKMAN**—Second Ave. nr. 65th St. 737-2622. Thru Sept. 12: "The Woman in Red." Opening Sept. 13: "Utu."
72. **LOEWS NEW YORK TWIN**—Second Ave. nr. 66th St. 744-7339. #1—"Indiana Jones and the Temple of Doom." #2—"Ghostbusters."
73. **68TH STREET PLAYHOUSE**—On Third Ave. 734-0302. "The Gods Must Be Crazy."
74. **LOEWS TOWER EAST**—Third Ave. nr. 72nd St. 879-1313. "Phar Lap."
76. **72ND STREET EAST**—Nr. First Ave. 288-9304. "Red Dawn."
78. **UA EAST**—First Ave. at 85th St. 249-5100. "Tightrope."
80. **LOEWS ORPHEUM**—86th St. nr. Third Ave. 289-4607. #1—"C.H.U.D." #2—"Ninja Mission."



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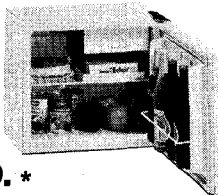
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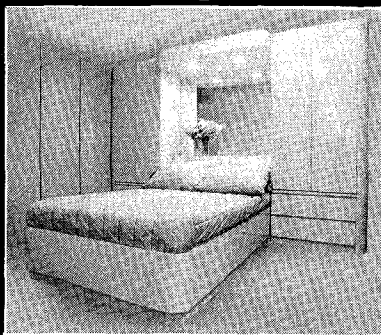
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## MOVIES

82. 86TH STREET EAST—Nr. Third Ave. 249-1144. "Flashpoint."
83. RKO 86TH STREET TWIN—Nr. Lexington Ave. 289-8900. #1—"Bolero." #2—"Purple Rain."
84. COSMO—116th St. nr. Lexington Ave. 534-0330. Thru Sept. 13: "Red Dawn"; "Best Defense."

61st Street and Above  
West Side

85. PARAMOUNT—B'way at 61st St. 247-5070. "The Woman in Red."
86. LINCOLN PLAZA CINEMAS—B'way nr. 63rd St. 757-2280. #1—"Full Moon in Paris." #2—"First Name: Carmen." #3—Thru Sept. 13: "Life Is a Bed of Roses." Opening Sept. 14: "The Family Game."
88. CINEMA STUDIO—B'way at 66th St. 877-4040. #1—"Entre Nous." #2—"In the White City."
89. REGENCY—B'way nr. 67th St. 724-3700. Thru Sept. 10: "Another Language"; "Stamboul Quest." Sept. 11-12: "Million Dollar Legs"; "If I Had a Million." Sept. 13-15: "Manhattan Melodrama"; "After Office Hours." Sept. 16-17: "Three Comrades"; "Mannequin."
90. EMBASSY 72ND STREET TWIN—On B'way. 724-6745. #1—Thru Sept. 13: "Old Enough." Opening Sept. 14: "The Brother From Another Planet." #2—Thru Sept. 13: "Last Night at the Alamo." Beg. Sept. 14: "Old Enough."
92. LOEWS 83RD STREET QUAD—On B'way. 877-3190. #1—"Ghostbusters." #2—"C.H.U.D." #3—"Purple Rain." #4—"Tightrope."
93. NEW YORKER—B'way nr. 88th St. 580-7900. #1—"Bachelor Party." #2—"The Woman in Red."
95. THALIA—95th St. W. of B'way. 222-3370. Sept. 10: "Berlin Alexanderplatz." Sept. 11: "Grand Illusion"; "The River." Sept. 12: "Trouble in Paradise"; "My Man Godfrey" (1936). Sept. 13: "Out of the Past"; "Nightmare Alley." Sept. 14-15: "Death Watch"; "Alphaville." Sept. 16: "Stormy Weather"; "Jazz! Jazz! Jazz!"
96. METRO CINEMA—B'way nr. 99th St. 222-1200. Sept. 10: "The Circus"; shorts. Sept. 11: "The Gold Rush"; shorts. Sept. 12: "The Kid"; shorts. Sept. 13: "Limelight"; shorts. Sept. 14: "Harold and Maude"; "King of Hearts." Sept. 15-16: "Fanny & Alexander"; "A Day in the Country."
97. OLYMPIA QUAD—B'way nr. 107th St. 865-8128. #1—Thru Sept. 13: "Bolero." Beg. Sept. 14: "The Karate Kid." #2—Thru Sept. 13: "The Jigsaw Man." Beg. Sept. 14: "Purple Rain." #3—Thru Sept. 13: "Gremlins." Beg. Sept. 14: "Exterminator 2." #4—"The Last Winter."
98. RKO COLISEUM TWIN—B'way at 181st St. 927-7200. #1—Thru Sept. 13: "Ninja Mission." Beg. Sept. 14: "Exterminator 2." #2—"Homework"; "My Tutor."
99. ALPINE—Dyckman St. at B'way. 567-3587. Thru Sept. 13: "Gremlins."

## Museums, Societies, Etc.

**AMERICAN MUSEUM OF NATURAL HISTORY**—79th St. and Central Park West. 496-0900. Naturamax Theater: Adm. \$3; senior citizens & children \$1.50 (each film). Daily 10:30 a.m.-3:30 p.m. (Wed., -4:30 p.m., Sat.-Sun., -4:40 p.m.). "To Fly" & "Living Planet"; Adm. \$4.50; senior citizens & children \$3 (double feature): Fri., 4:30 p.m., Fri.-Sat., 6 & 7:30 p.m.: "To Fly" & "Living Planet."

**ASIA SOCIETY**—Park Ave. at 70th St. 288-6400. Adm. \$5; members \$4. Sept. 14, 8 p.m.: "Bride of the Andes" (1966) by Susumu Hani.

**CHRIST AND ST. STEPHEN'S CHURCH**—120 W. 69th St. 787-2755. Adm. \$2.50; senior citizens \$1. Sept. 12, 8 p.m.: "Murder at the Gallop" (1963) by George Pollack, with Margaret Rutherford.

**FILMS CHARAS**—350 E. 10th St., bet. Aves. B and C. 982-0627. Donation \$1.50. Sept. 11, 8 p.m.: The Lower East Side on Film: "Tompkins Square Park" (1967) by Karl Cohen, with the Grateful Dead, "The Attempt" by Young Filmmakers, & "The Two Worlds of Angelita" (1982) by Jane Morrison.

**JAPAN SOCIETY**—333 E. 47th St. 832-1155. Adm. \$5. Sept. 13, 7:30 p.m.: "The Family Game" (1983) by Yoshimitsu Morita, with Yusaku Matsuda; Morita & Matsuda will be present (Film opens Sept. 14 at the Lincoln Plaza Cinemas). Sept. 14, 7:30 p.m.: "Back-Jet Family" (1984) by Sogo Ishii.



## MOVIES

**MUSEUM OF BROADCASTING**—1 E. 53rd St. 752-7684. Free with museum adm. Thru Sept. 13: Lucille Ball: First Lady of Comedy. Thru Sept. 20: Metro-media and the Du Mont Legacy. Thru Sept. 29: Four Rare One-Hour Shows From *The Honeymooners*. Sept. 14–Nov. 1: *See It Now: A Retrospective*.

**MUSEUM OF MODERN ART**—11 W. 53rd St. 708-9490. Free with museum adm. Video: Thru Sept. 18: Selections From the Circulating Video Library. Films: Sept. 10, 2:30 p.m.: "The Life and Death of 9413—A Hollywood Extra" (1928) by Robert Florey, "Looney Tom the Happy Lover" (1951) by James Broughton, "A Movie" (1958) by Bruce Conner, "Heavy Metal" (1978) by Scott Bartlett, & "Blonde Cobra" (1963) by Ken Jacobs; 6 p.m.: "Train Wreckers" (1905) & "Lost in the Alps" (1907) by Edwin S. Porter, "Ben Hur" (1907) by Sidney Olcott & Frank Oakes Rose, "Bobby, the Coward" (1911) by D. W. Griffith, & "A Modern Musketeer" (Extant Reels: Opening, 1918) by Allan Dwan. Sept. 11, 1 p.m.: British Advertising Broadcast Awards, 1984 Winners; 2:30 p.m.: "L'Etoile de mer" (1928) by Man Ray, "The Cage" (1947) by Sidney Peterson, & "Anticipation of the Night" (1958) by Stan Brakhage; 6 p.m.: "Spare Time" (1939) by Humphrey Jennings, "Valley Town" (1940) by Willard Van Dyke, & "Prelude to War" (1942) by Frank Capra. Sept. 13, at 12 noon, 1:30, 3, 4:30, 6 & 7 p.m.: (Same as Sept. 11, 1 p.m.). Sept. 14, 2:30 p.m.: "The Song of Lisbon" (1933) by Cottinelli Telmo; 6 p.m.: "The May Revolution" (1937) by Antônio Lopes Ribeiro. Sept. 15, 2:30 p.m.: "Mountain Wolves" (1942) by Jorge Brum Canto; 5 p.m.: "The Green Years" (1963) by Paulo Rocha. Sept. 16, 2:30 p.m.: "Brandos Costumes" (1972–74) by Alberto Seixas Santos; 5 p.m.: "A Bee in the Rain" (1973) by Fernando Lopes.

**NEW COMMUNITY CINEMA**—423 Park Ave., Huntington, N.Y. 516-423-7619. Adm. \$4; members \$2.50; senior citizens & children \$2. Sept. 10–11, 7:30 & 9:45 p.m.: "The Return of Martin Guerre" (1982) by Daniel Vigne, with Gérard Depardieu. Sept. 12 at 7:30 & 9:30 p.m., Sept. 13 at 7:30 & 9:15 p.m.: "Return Engagement" (1983) by Alan Rudolph, with Timothy Leary & G. Gordon Liddy. Sept. 14–15 at 7:30 & 10 p.m., Sept. 16 at 7 & 9:15 p.m.: "A Simple Story" (1979) by Claude Sautet; Sept. 14, 7:30 p.m.: "Pickup on South Street" (1953) by Samuel Fuller, with Richard Widmark.

**NEW YORK LEAGUE FOR THE HARD OF HEARING**—71 W. 23rd St. 741-7650. Free; captioned for the hearing-impaired. Sept. 15, 1:30 p.m.: "Cactus Flower" (1969) by Gene Saks, with Walter Matthau & Goldie Hawn.

**NEW YORK PUBLIC LIBRARY**—Webster branch, 425 Ave. of the Americas. Sept. 13, 6 p.m.: "Persona" (1966) by Ingmar Bergman, with Liv Ullmann. 96th Street branch, 112 E. 96th St. Sept. 15, 1:30 p.m.: "Scarface" (1932) by Howard Hawks, with Paul Muni. Programs are free at all branches; call 221-7676 for further information.

**PARRISH ART MUSEUM**—25 Job's Lane, Southampton, N.Y. 516-283-2118. Adm. \$3. Sept. 13, 7:30 p.m.: "Mr. Hulot's Holiday" (1953) by Jacques Tati.

**PUBLIC THEATER**—425 Lafayette St. 598-7171. Adm. \$5; members, senior citizens & students \$4. Thru Oct. 18: Tue.–Sun. at 5, 6:50, 8:40 & 10:30 p.m., Fri.–Sun. at 3:10 p.m.: "Scarface" (1932) by Howard Hawks, with Paul Muni.

**QUEENS MUSEUM**—N.Y.C. Bldg., Flushing Meadow/Corona Park, Queens. 592-5555. Free with museum adm. Sept. 15, 2 p.m.: Program of three cartoons with Fat Albert and the Cosby Kids.

**SQUAT THEATRE**—256 W. 23rd St. 206-0945. Adm. \$4. Sept. 14–16, at 6 & 9:30 p.m.: "Barbarella" (1968) by Roger Vadim, with Jane Fonda, & (at 7:50 p.m.) "And God Created Woman" (1956) by Vadim, with Brigitte Bardot.

**YM & YWHA**—92nd St. branch, 1395 Lexington Ave. 427-6000 ext. 162; Y-Charge: 831-8603. Adm. \$6. Jewish Women: Struggles for Identity. Sept. 10, 7:30 p.m.: "Hester Street" (1975) by Joan Micklin Silver, with Carol Kane. Sept. 11, 7:30 p.m.: "Where Is My Child" (1938) by Henry Lynn. Sept. 12, 7:30 p.m.: "Molly: The Goldbergs" (1950) by William Hart. Sept. 16, 12 noon–9:30 p.m., all-day screening of works by independent Jewish filmmakers, with each film introduced by the filmmaker (\$10 all-day pass/\$6 per film): 12 noon: "Yudi" (1974) by Mirra Bank; 1:10 p.m.: "Nana, Mom, and Me" (1974) by Amalie Rothschild; 2:45 p.m.: "Joyce at 34" (1974) by Joyce Chopra & Claudia Weill; 3:45 p.m.: "Leaving Home: A Family in Transition" (1981) by Ilana Bar-Din; 5 p.m.: "The Empty Chair" (1981) by Eli Spielman.

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## MOVIES

### Bronx

100. **ALLERTON**—Allerton Ave. nr. Cruger. 547-2444. #1—"Ghostbusters." #2—Thru Sept. 13: "Ninja Mission." Beg. Sept. 14: "Purple Rain." #3—Thru Sept. 13: "Dreamscape."
102. **CAPRI**—E. Fordham Rd. nr. Jerome Ave. 367-0558. "Bolero."
103. **CIRCLE**—Westchester Ave. at E. 177th St. 863-2100. #1—"Ninja Mission." #2—"The Karate Kid."
104. **CITY**—2081 Bartow Ave. in Co-op City. 379-4998. #1—"Purple Rain." #2—"The Woman in Red."
105. **DALE**—W. 231st St. at B'way. 884-5300. #1—"The Woman in Red." #2—"Gremlins."
106. **DOVER**—Boston Rd. at E. 174th St. 542-3511. Thru Sept. 13: "Gremlins"; "Ninja Mission." Beg. Sept. 14: "Exterminator 2"; "10 to Midnight."
109. **INTERBORO**—E. Tremont Ave. nr. Bruckner Blvd. 792-2100. #1—"Ghostbusters." #2—"The Jigsaw Man." #3—"Tightrope." #4—Thru Sept. 13: "Flashpoint." Beg. Sept. 14 (tent.): "The Karate Kid."
110. **KENT**—E. 167th St. nr. Grand Conc. 367-1288. Thru Sept. 13: "Gremlins"; "Ninja Mission." Beg. Sept. 14: "Exterminator 2"; "10 to Midnight."
111. **LOEWS AMERICAN**—East Ave. at Metropolitan. 828-3322. #1—"Tightrope." #2—"C.H.U.D."
112. **LOEWS PARADISE**—E. 188th St. at Grand Conc. 367-1288. #1—"The Woman in Red." #2—"C.H.U.D." #3—"Homework"; "My Tutor." #4—"Ninja Mission."
113. **LOEWS RIVERDALE**—W. 259th St. at Riverdale Ave. 884-2260. "The Karate Kid."
114. **PALACE**—Unionport Rd. at E. Tremont Ave. 829-3900. #1—"The Woman in Red." #2—"Gremlins." #3—"Purple Rain."
115. **RKO FORDHAM**—E. Fordham Rd. at Valentine Ave. 367-3050. #1—"Purple Rain." #2—Thru Sept. 13: "Ghostbusters." Beg. Sept. 14: "Exterminator 2." #3—"Bachelor Party." #4—"Tightrope."
117. **VALENTINE**—E. Fordham Rd. at Valentine Ave. 584-9583. #1—"Gremlins." #2—"Revenge of the Nerds." #3—"The Karate Kid."
118. **WHITESTONE**—Bruckner Blvd. at Hutchinson River Pkwy. 409-9030. #1—"The Woman in Red." #2—"Red Dawn." #3—"Gremlins." #4—"Bolero." #5—"The Karate Kid." #6—"C.H.U.D." #7—"Purple Rain." #8—"Tightrope." #9—"Ghostbusters." #10—"Ninja Mission."

### Brooklyn

201. **BAY RIDGE-FORTWAY**—Ft. Hamilton Pkwy. at 68th St. 238-4200. #1—"Tightrope." #2—Thru Sept. 13: "Bolero." Beg. Sept. 14: "Exterminator 2." #3—Thru Sept. 13: "Homework"; "My Tutor." Beg. Sept. 14: "The Being." #4—Thru Sept. 13: "Ninja Mission." Beg. Sept. 14: "Purple Rain." #5—Thru Sept. 13: "C.H.U.D." Beg. Sept. 14 (tent.): "The Karate Kid."
202. **BAY RIDGE-LOEWS ALPINE**—Fifth Ave. at 69th St. 748-4200. #1—"Flashpoint." #2—"The Woman in Red."
203. **BENSONHURST-BENSON**—86th St. at 20th Ave. 372-1617. #1—Thru Sept. 13: "The Karate Kid." Beg. Sept. 14: "Exterminator 2." #2—"The Woman in Red."
205. **BENSONHURST-LOEWS ORIENTAL**—86th St. at 18th Ave. 236-5001. #1—"C.H.U.D." #2—"Ghostbusters." #3—"Homework"; "My Tutor."
206. **BENSONHURST-MARBORO**—Bay Pkwy. at 69th St. 232-4000. #1—"Bolero." #2—"The Jigsaw Man." #3—"Tightrope." #4—"Flashpoint."
210. **BRIGHTON BEACH-OCEANA**—Brighton Beach Ave. at Coney Island Ave. 743-4333. #1—"The Woman in Red." #2—Thru Sept. 13: "Bolero." Beg. Sept. 14: "Exterminator 2." #3—"The Last Winter." #4—Thru Sept. 13: "My Tutor"; "Homework." Beg. Sept. 14: "The Being." #5—"Tightrope." #6—Thru Sept. 13: "C.H.U.D."
211. **BROOKLYN HEIGHTS-CINEMA**—Henry St. at Orange. 596-7070. #1—"Tightrope." #2—Thru Sept. 13: "The Woman in Red." Beg. Sept. 14: "Careful He Might Hear You."
212. **CANARSIE-TRIPLEX**—Ave. L at E. 93rd St. 251-0700. #1—"Bachelor Party." #2—"Tightrope." #3—"Gremlins."

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## MOVIES

213. COBBLE HILL-TWIN—Court St. at Butler. 596-9113. #1—"Ghostbusters." #2—"Gremlins."
214. DOWNTOWN BROOKLYN-DUFFIELD—Duffield St. at Fulton. 624-3591. #1—"Gremlins." #2—"Tightrope."
215. DOWNTOWN BROOKLYN-LOEWS METROPOLITAN—Fulton St. at Jay. 875-4024. #1—"C.H.U.D." #2—"Purple Rain." #3—"Ninja Mission." #4—"Ghostbusters."
220. FLATBUSH-RKO KENMORE—Church Ave. nr. Flatbush Ave. 284-5700. #1—Thru Sept. 13: "C.H.U.D." Beg. Sept. 14: "Exterminator 2." #2—"Tightrope." #3—"Ghostbusters." #4—"Purple Rain."
223. FLATLANDS-LOEWS GEORGETOWNE—Ralph Ave. at Ave. K. 763-3000. #1—"The Woman in Red." #2—"Ghostbusters."
225. FLATLANDS-RKO KINGS PLAZA—Flatbush Ave. at Ave. U. 253-1110. #1—"Gremlins." #2—"Red Dawn." #3—"The Last Winter." #4—"Revenge of the Nerds."
228. GREENPOINT-CHOPIN—Manhattan Ave. at Greenpoint Ave. 389-1100. Thru Sept. 11: "Indiana Jones and the Temple of Doom." Beg. Sept. 12: "Gremlins." "Police Academy."
231. MIDWOOD-AVENUE U—At E. 16th St. 336-1234. Thru Sept. 13: "Gremlins." Beg. Sept. 14: "Purple Rain."
234. MIDWOOD-RKO KINGSWAY—Kings Hwy. at Coney Island Ave. 645-8588. #1—"Purple Rain." #2—"Dreamscape." #3—Thru Sept. 13: "Ninja Mission." Beg. Sept. 14: "Exterminator 2." #4—"Ghostbusters." #5—"Tightrope."
235. MIDWOOD-RKO MIDWOOD—Ave. J at E. 13th St. 377-1718. Thru Sept. 11: "Star Trek III: The Search for Spock." Beg. Sept. 12: "The Last Starfighter."
236. PARK SLOPE-PLAZA—Flatbush Ave. nr. Eighth Ave. 636-0170. #1—Thru Sept. 13: "Indiana Jones and the Temple of Doom." #2—Thru Sept. 13: "Gremlins."
237. RIDGEWOOD-RIDGEWOOD—Myrtle Ave. at Putnam. 821-5993. #1—"Bachelor Party." #2—"Tightrope." #3—Thru Sept. 13: "Ninja Mission." Beg. Sept. 14: "Exterminator 2."
238. WILLIAMSBURG-COMMODORE—B'way at Rodney St. 384-7259. #1—"Gremlins." #2—"Bolero."

## Staten Island

300. ELTINGVILLE-AMBOY—356-3800. #1—"Tightrope." #2—"C.H.U.D."
303. NEW DORP-HYLAN—351-6601. #1—"Ghostbusters." #2—"The Woman in Red."
304. NEW DORP-LANE—351-2110. "Bachelor Party."
305. NEW DORP-RAE—979-0444. #1—"Tightrope." #2—"The Karate Kid."
306. NEW DORP-RKO FOX PLAZA—987-6800. #1—"The Last Winter." #2—Thru Sept. 13: "Bolero." Beg. Sept. 14: "Exterminator 2."
307. NEW SPRINGVILLE-ISLAND—761-6666. #1—"Bolero." #2—"Revenge of the Nerds."
308. NEW SPRINGVILLE-RKO RICHMOND—761-3103. "Dreamscape."

## Queens

401. ASTORIA-UA ASTORIA—Steinway St. at 30th Ave. 548-9470. #1—"Flashpoint." #2—"Ghostbusters." #3—"Tightrope." #4—"Bolero."
402. BAYSIDE-LOEWS BAY TERRACE—Bell Blvd. at 26th Ave. 428-4040. #1—"Tightrope." #2—"Ghostbusters."
403. BAYSIDE-MOVIES AT BAYSIDE—Bell Blvd. at 39th Ave. 225-7711. #1—"The Jigsaw Man." #2—"Gremlins." #3—"The Karate Kid." #4—"Flashpoint."
406. CORONA-PLAZA—Roosevelt Ave. nr. 103rd St. 639-0012. Thru Sept. 13: "Cannonball Run II." "Superman II."
407. DOUGLSTON-MOVIEWORLD—L.I. Expwy. at Cross Island Pkwy. 423-7200. #1—"The Woman in Red." #2—"Revenge of the Nerds." #3—"The Last Winter." #4—"Homework." "My Tutor." #5—"Dreamscape." #6—"Revenge of the Nerds." #7—"Bachelor Party."

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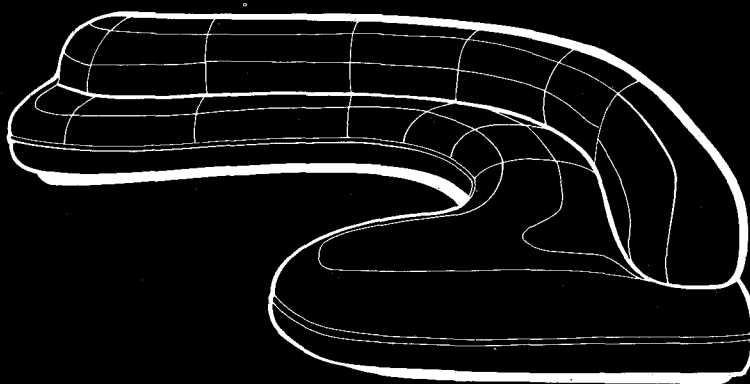
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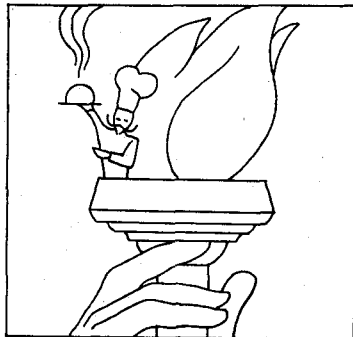
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MAURICE

## MOVIES

408. ELMHURST-LOEWS ELMWOOD—Hoffman Dr. at Queens Blvd. 429-4770. #1—"C.H.U.D." #2—"The Woman in Red."
410. FLUSHING-PARSONS—Parsons Blvd. nr. Union Tpke. 591-8555. #1—"The Woman in Red." #2—"C.H.U.D." #3—"Ghostbusters." #4—"The Karate Kid."
411. FLUSHING-RKO KEITHS—Northern Blvd. at Main St. 353-4000. #1—Thru Sept. 13: "Purple Rain." Beg. Sept. 14: "Exterminator 2." #2—"Revenge of the Nerds." #3—"Tightrope."
412. FLUSHING-RKO PROSPECT—Main St. nr. 41st Rd. 359-1050. #1—"Ghostbusters." #2—"Flashpoint." #3—"Ninja Mission."
413. FLUSHING-UA QUARTET—Northern Blvd. at 160th St. 359-6777. #1—"Bolero." #2—"Dreamscape." #3—"C.H.U.D." #4—Tent: "The Woman in Red."
414. FLUSHING-UTOPIA—Union Tpke. at 188th St. 454-2323. #1—"The Last Winter." #2—"Gremlins."
416. FOREST HILLS-CINEMART—Metropolitan Ave. at 72nd Rd. 261-2244. #1—Thru Sept. 13: "Indiana Jones and the Temple of Doom." #2—Thru Sept. 13: "Gremlins."
417. FOREST HILLS-CONTINENTAL—Austin St. nr. 70th Ave. 544-1020. Program unavailable.
418. FOREST HILLS-FOREST HILLS—71st Ave. nr. Queens Blvd. 261-7866. #1—"The Karate Kid." #2—"Flashpoint."
419. FOREST HILLS-LOEWS TRYLON—Queens Blvd. nr. 66th Ave. 459-8944. "Ghostbusters."
420. FOREST HILLS-MIDWAY—Queens Blvd. at 71st Rd. 261-8572. #1—"Tightrope." #2—"Bolero." #3—"The Jigsaw Man." #4—"Revenge of the Nerds."
422. FRESH MEADOWS-CINEMA CITY—Horace Harding Expwy. at 183rd St. 357-9100. #1—"L'Eté Meurtrier." #2—"C.H.U.D." #3—"The Karate Kid." #4—"The Woman in Red." #5—"Purple Rain."
423. FRESH MEADOWS-RKO MEADOWS—Horace Harding Blvd. at 190th St. 454-6800. #1—"Bolero." #2—"Flashpoint."
424. GLEN OAKS-RKO—Union Tpke. at 255th St. 347-7777. "Homework"; "My Tutor."
426. JACKSON HEIGHTS-BOULEVARD—Northern Blvd. at 83rd St. 335-0170. #1—"C.H.U.D." #2—"The Karate Kid." #3—"The Woman in Red."
427. JACKSON HEIGHTS-COLONY—82nd St. nr. Roosevelt Ave. 429-8004. #1—Thru Sept. 13: "Ninja Mission." #2—"Tightrope."
428. JACKSON HEIGHTS-JACKSON—82nd St. at Roosevelt Ave. 335-0242. #1—Thru Sept. 13: "Bachelor Party." #2—Thru Sept. 13: "Flashpoint." #3—Thru Sept. 13: "Bolero."
433. JAMAICA-ROCHDALE—Baisley Blvd. at N.Y. Blvd. 276-5300. Program unavailable.
436. KEW GARDENS HILLS-MAIN STREET—Nr. 72nd Dr. 268-3636. Thru Sept. 13: "Indiana Jones and the Temple of Doom." Beg. Sept. 14: "Gremlins."
438. MIDDLE VILLAGE-ARION—Metropolitan Ave. nr. 74th St. 894-4183. Thru Sept. 13: "Gremlins"; "Police Academy."
439. OZONE PARK-CROSSBAY—Rockaway Blvd. at Woodhaven Blvd. 848-1738. #1—"Tightrope." #2—"Bolero."
442. REGO PARK-DRAKE—Woodhaven Blvd. at 63rd Ave. 639-0600. Thru Sept. 13: "Cloak and Dagger"; "Sixteen Candles."
443. REGO PARK-LOEWS LEFRACK CITY—99th St. bet. 57th Ave. and L.I. Expwy. 699-4700. #1—"Gremlins." #2—"Red Dawn." #3—"Indiana Jones and the Temple of Doom."
445. RICHMOND HILL-LEFFERTS—Liberty Ave. at 122nd St. 843-8240. Program unavailable.
447. ROCKAWAY PARK-SURFSIDE—Rockaway Beach Blvd. at Beach 105th St. 945-4632. #1—"Gremlins." #2—"The Woman in Red."
448. SUNNYSIDE-CENTER—Queens Blvd. nr. 43rd St. 784-3050. #1—"The Woman in Red." #2—"Gremlins."
450. WHITESTONE-CROSS ISLAND—Cross Island Pkwy. at 153rd St. 767-2800. #1—"Purple Rain." #2—"The Woman in Red."
451. WOODHAVEN-HAVEN—Jamaica Ave. nr. 80th St. 296-2325. Thru Sept. 11: "Gremlins"; "Police Academy." Beg. Sept. 12: "Indiana Jones and the Temple of Doom."

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## MOVIES

453. WOODSIDE-DELUXE—Roosevelt Ave. at 62nd St. 429-2929. Spanish films.

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Nassau County

500. BALDWIN-GRAND AVENUE— 223-2323. #1—"The Karate Kid." #2—"The Woman in Red."
501. BALDWIN-RKO— 223-9230. "Flashpoint."
502. BELLEROSE-RKO— 775-1351. Thru Sept. 11: "Star Trek III: The Search for Spock." Beg. Sept. 12: "The Last Starfighter."
507. BETHPAGE-MID-ISLAND— 796-7500. Program unavailable.
511. EAST MEADOW-FLICK— 794-8008. Program unavailable.
512. EAST MEADOW-MEADOWBROOK— 731-2423. #1—"Tightrope." #2—Thru Sept. 13: "Purple Rain." Beg. Sept. 14: "The Being." #3—"The Jigsaw Man." #4—"Bolero."
514. ELMONT-ARGO— 437-0356. Program unavailable.
517. FLORAL PARK-RKO FLORAL— 352-2280. Thru Sept. 13: "Tightrope." Beg. Sept. 14: "Exterminator 2."
518. FRANKLIN SQUARE-FRANKLIN— 775-3257. #1—"Gremlins." #2—Thru Sept. 13: "The Natural"; "The Muppets Take Manhattan."
519. GARDEN CITY-RKO ROOSEVELT FIELD— 741-4007. #1—"Bolero." #2—"Dreamscape." #3—"Indiana Jones and the Temple of Doom."
521. GARDEN CITY PARK-RKO PARK EAST— 741-8484. "Ghostbusters."
523. GREAT NECK-SQUIRE— 466-2020. #1—"The Jigsaw Man." #2—"Bolero." #3—"Tightrope."
524. HEWLETT-RKO— 791-6768. Thru Sept. 11: "Star Trek III: The Search for Spock." Beg. Sept. 12: "The Last Starfighter."
526. HICKSVILLE-HICKSVILLE— 931-0749. #1—"Bachelor Party." #2—"Purple Rain."
528. HICKSVILLE-MID-PLAZA NORTH— 433-2400. "Revenge of the Nerds." SOUTH—"The Jigsaw Man."
529. LAWRENCE-RKO— 371-0203. #1—"The Karate Kid." #2—"C.H.U.D." #3—"Ghostbusters."
530. LEVITTOWN-LEVITTOWN— 731-0516. #1—"Indiana Jones and the Temple of Doom." #2—Thru Sept. 13: "Red Dawn." Beg. Sept. 14: "Gremlins."
531. LEVITTOWN-LOEWS NASSAU— 731-5400. #1—"C.H.U.D." #2—"Flashpoint." #3—"Oxford Blues." #4—"Ghostbusters." #5—"The Woman in Red." #6—"The Karate Kid."
532. LONG BEACH-LIDO— 432-0056. Thru Sept. 13: "The Neverending Story"; "Gremlins." Beg. Sept. 14: "Purple Rain"; "The Road Warrior."
533. LYNBROOK-LYNBROOK— 593-1033. #1—"Purple Rain." #2—"The Jigsaw Man." #3—"Flashpoint." #4—"Bolero."
534. LYNBROOK-STUDIO ONE— 599-1444. "The Last Winter."
535. MALVERNE-TWIN— 599-6966. #1—"Indiana Jones and the Temple of Doom." #2—"Gremlins."
536. MANHASSET-MANHASSET— 627-7887. #1—"Bachelor Party." #2—"Flashpoint." #3—"The Last Winter."
537. MANHASSET-RKO CINEMA— 627-1300. "The 4th Man."
540. MASSAPEQUA-PEQUA— 799-6464. "Ghostbusters."
541. MASSAPEQUA-THE MOVIES AT SUNRISE MALL— 795-2244. #1—"Tightrope." #2—"Revenge of the Nerds." #3—"The Karate Kid." #4—"Gremlins." #5—"Flashpoint." #6—"Purple Rain." #7—"Bolero." #8—"Ninja Mission." #9—"C.H.U.D."
543. MERRICK-HOLIDAY PARK— 546-1271. #1—"Tightrope." #2—"Ghostbusters."
544. MERRICK-MALL— 523-4424. Program unavailable.
545. NEW HYDE PARK-HERRICKS— 747-0555. #1—"The Woman in Red." #2—"The Karate Kid."
547. OCEANSIDE-OCEANSIDE— 536-7565. #1—"Gremlins." #2—"Indiana Jones and the Temple of Doom."



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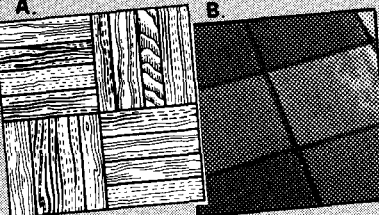
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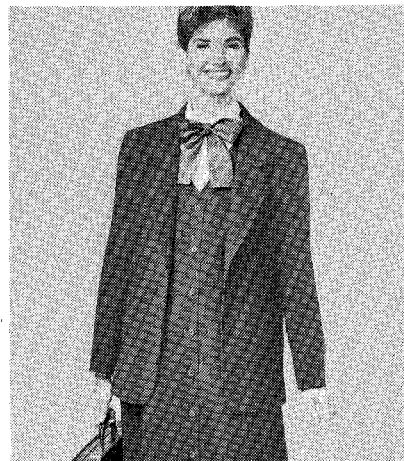
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## MOVIES

548. OLD BETHPAGE-CINE CAPRI— 752-1610. "Gremlins."
550. PLAINVIEW-OLD COUNTRY— 931-4242. #1—"Ghostbusters." #2—"The Woman in Red."
551. PLAINVIEW-RKO MORTON VILLAGE— 938-2323. "Homework"; "My Tutor."
552. PLAINVIEW-RKO TWIN— 931-1333. #1—Thru Sept. 13: "The Karate Kid." Beg. Sept. 14: "Exterminator 2." #2—"The Last Winter."
554. PORT WASHINGTON-MOVIES— 944-6200. #1—"Tightrope." #2—"Oxford Blues." #3—"The Woman in Red."
557. ROCKVILLE CENTRE-RKO FANTASY— 764-8000. "Homework"; "My Tutor."
558. ROCKVILLE CENTRE-RKO TWIN— 678-3121. #1—"Tightrope." #2—Thru Sept. 13: "Bachelor Party." Beg. Sept. 14: "Exterminator 2."
559. ROSLYN-ROSLYN— 621-8488. #1—"Ghostbusters." #2—"The Karate Kid."
561. SYOSSET-SYOSSET— 921-5810. #1—"Flashpoint." #2—"Dreamscape." #3—"Tightrope."
562. SYOSSET-UA CINEMA 150— 364-0700. "Bolero."
566. VALLEY STREAM-RKO GREEN ACRES— 561-2100. #1—"Dreamscape." #2—"Flashpoint." #3—"Revenge of the Nerds."
567. VALLEY STREAM-SUNRISE— 825-5700. #1—"Tightrope." #2—"C.H.U.D." #3—"Gremlins." #4—"Ninja Mission." #5—"The Karate Kid." #6—"Bolero." #7—"Ghostbusters." #8—"The Woman in Red." #9—Thru Sept. 13: "Homework"; "My Tutor." #10—"Red Dawn." #11—"Purple Rain."
571. WANTAGH-RKO— 781-6969. "The Jigsaw Man."
573. WESTBURY-DRIVE-IN— 334-3400. #1—"Bachelor Party." #2—"Tightrope." #3—"Ghostbusters."
574. WESTBURY-WESTBURY— 333-1911. #1—Thru Sept. 13: "Beat Street." #2—Thru Sept. 13: "Gremlins."
- Suffolk County
602. BABYLON-RKO— 669-0700. #1—"Dreamscape." #2—"Ghostbusters."
603. BABYLON-SOUTH BAY— 587-7676. #1—"The Woman in Red." #2—"Purple Rain." #3—Program unavailable.
604. BAY SHORE-CINEMA— 665-1722. "Revenge of the Nerds."
606. BAY SHORE-LOEWS SOUTH SHORE MALL— 666-4000. #1—"C.H.U.D." #2—"Tightrope."
608. BAY SHORE-SUNRISE DRIVE-IN— 665-1111. #1—"Ghostbusters." #2—Thru Sept. 13: "Flashpoint." Beg. Sept. 14: "The Being."
609. BRENTWOOD-BRENTWOOD— 273-3900. Thru Sept. 13: "Indiana Jones and the Temple of Doom." Beg. Sept. 14: "Gremlins."
612. CENTER MORICHES-CENTER— 878-2100. Thru Sept. 13: "Gremlins."
613. CENTEREACH-CENTEREACH— 588-0088. Thru Sept. 13: "Gremlins."
614. COMMACK-DRIVE-IN— 499-2900. "Tightrope."
616. COMMACK-MULTIPLEX— 462-6953. #1—"Gremlins." #2—"Flashpoint." #3—"C.H.U.D." #4—"Purple Rain." #5—"Oxford Blues." #6—"The Karate Kid." #7—"Bolero." #8—"Indiana Jones and the Temple of Doom." #9—"Red Dawn." #10—"Tightrope." #11—"The Woman in Red."
617. COMMACK-RKO— 499-4545. #1—"Ghostbusters." #2—"Revenge of the Nerds."
621. CORAM-PINE— 698-6442. #1—"Gremlins." #2—"Purple Rain."
622. DEER PARK-DEER PARK— 667-2440. "Bachelor Party."
625. EAST HAMPTON-CINEMAS— 324-0448. #1—"Flashpoint." #2—"The Jigsaw Man." #3—"Ghostbusters." #4—"Tightrope." #5—"Revenge of the Nerds."
626. EAST NORTHPORT-LARKFIELD— 261-0043. "Indiana Jones and the Temple of Doom."
627. EAST SETAUKET-RKO FOX— 473-2400. "The Natural."
628. ELWOOD-ELWOOD— 499-7800. #1—"Bolero." #2—"C.H.U.D."

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629. FARMINGVILLE-COLLEGE PLAZA— 698-2200. #1—Thru Sept. 13: "Ninja Mission." Beg. Sept. 14: "The Being." #2—"C.H.U.D."
630. GREENPORT-GREENPORT— 477-0500. Thru Sept. 13: "Indiana Jones and the Temple of Doom." Beg. Sept. 14 (tent.): "Carmen."
632. HUNTINGTON-RKO SHORE— 421-5200. #1—"Ghostbusters." #2—Thru Sept. 13: "Red Dawn." Beg. Sept. 14: "Exterminator 2." #3—"The Last Winter." #4—"Flashpoint."
633. HUNTINGTON-RKO WHITMAN— 423-1300. "Tightrope."
634. HUNTINGTON-RKO YORK— 421-3911. "The Jigsaw Man."
635. ISLIP-ISLIP— 581-5200. #1—"Bachelor Party." #2—"The Jigsaw Man." #3—"The Woman in Red."
637. LAKE GROVE-RKO SMITH HAVEN MALL— 724-9550. "Tightrope."
638. LAKE RONKONKOMA-LAKESIDE— 981-7100. Thru Sept. 13: "Indiana Jones and the Temple of Doom."
639. LINDENHURST-LINDENHURST— 888-5400. Thru Sept. 13: "Gremlins." Beg. Sept. 14: "Indiana Jones and the Temple of Doom."
640. MATTITUCK-MATTITUCK— 298-4405. #1—"The Woman in Red." #2—"Tightrope." #3—"Indiana Jones and the Temple of Doom."
641. MONTAUK-THE MOVIES— 668-2393. "Indiana Jones and the Temple of Doom."
642. NESCONSET-SMITHTOWN ALL-WEATHER INDOOR— 265-8118. Thru Sept. 13: "The Jigsaw Man." Beg. Sept. 14: "The Being." OUT-DOOR—"Bachelor Party."
643. NORTH BABYLON-NORTH BABYLON— 667-2495. #1—"Gremlins." #2—"Red Dawn."
644. NORTHPORT-NORTHPORT— 261-8600. Thru Sept. 13: "Gremlins." Beg. Sept. 14: "Indiana Jones and the Temple of Doom."
645. OAKDALE-OAKDALE— 589-8118. Thru Sept. 13 (tent.): "Gremlins."
646. OCEAN BEACH-COMMUNITY— 583-5184. Sept. 14-15 (tent.): "Under the Volcano."
648. PATCHOGUE-PATCHOGUE— 475-0601. #1—"Tightrope." #2—"Bolero." #3—"Purple Rain."
649. PATCHOGUE-RKO PLAZA— 475-5225. #1—"Ghostbusters." #2—"The Last Winter."
650. PATCHOGUE-SUNRISE ALL-WEATHER INDOOR— 363-7200. "Dreamscape." OUTDOOR—Thru Sept. 13: "C.H.U.D." Beg. Sept. 14: "The Being."
651. PATCHOGUE-SUNWAVE— 475-7766. #1—"Flashpoint." #2—"Red Dawn."
653. PORT JEFFERSON-MINI EAST— 928-6555. Thru Sept. 13: "Tightrope." Beg. Sept. 14: "Bachelor Party." WEST—Thru Sept. 13: "The Jigsaw Man." Beg. Sept. 14: "Oxford Blues."
654. PORT JEFFERSON STATION-RKO BROOK HAVEN— 473-1200. Thru Sept. 11: "Star Trek III: The Search for Spock." Beg. Sept. 12: "The Last Starfighter."
655. RIVERHEAD-SUFFOLK— 727-3133. Program unavailable.
657. SAG HARBOR-SAG HARBOR— 725-0010. Thru Sept. 13: "Pauline at the Beach." Beg. Sept. 14: "Entre Nous."
658. SAYVILLE-SAYVILLE— 589-0232. #1—"Bachelor Party." #2—"Indiana Jones and the Temple of Doom." #3—"The Woman in Red."
660. SHIRLEY-TWIN— 281-4466. #1—"Gremlins." #2—"Indiana Jones and the Temple of Doom."
662. SMITHTOWN-SMITHTOWN— 265-1551. "Dreamscape."
663. SOUTHAMPTON-SOUTHAMPTON— 283-1300. #1—"The Woman in Red." #2—"Gremlins." #3—Thru Sept. 13: "Dreamscape." Beg. Sept. 14: "Revenge of the Nerds."
664. STONY BROOK-LOEWS— 751-2300. #1—"C.H.U.D." #2—"Ghostbusters." #3—"The Woman in Red."
666. WEST ISLIP-TWIN— 669-2626. #1—"Gremlins." #2—Thru Sept. 13: "Indiana Jones and the Temple of Doom."
667. WESTHAMPTON-HAMPTON ARTS— 288-2600. #1—"Indiana Jones and the Temple of Doom." #2—"The Woman in Red."
668. WESTHAMPTON-WESTHAMPTON— 288-1500. "Bolero."

700. BEDFORD VILLAGE-BEDFORD PLAYHOUSE— 234-7300. #1—Thru Sept. 13: "Oxford Blues." #2—Thru Sept. 13: "The Woman in Red." Beg. Sept. 14: "Careful He Might Hear You."
701. BEDFORD VILLAGE-CINEMA 22— 234-9577. "Tightrope."
702. BRONXVILLE-BRONXVILLE— 961-4030. #1—"Ghostbusters." #2—"The Karate Kid." #3—"Flashpoint."
705. GREENBURGH-CINEMA 100— 946-4680. #1—"The Karate Kid." #2—"The Last Winter."
707. HARRISON-SILVER SCREEN— 835-2961. Thru Sept. 11: "The Hidden Fortress." Sept. 12-14: "Diva." Sept. 15-18: "Entre Nous."
708. HARTSDALE-CINEMA— 428-2200. #1—"The Woman in Red." #2—Thru Sept. 13: "Oxford Blues." #3—Thru Sept. 13: "Bachelor Party." #4—"Ghostbusters."
709. LARCHMONT-PLAYHOUSE— 834-3001. Program unavailable.
710. MAMARONECK-PLAYHOUSE— 698-2200. #1—"Tightrope." #2—"Bachelor Party." #3—"Purple Rain." #4—Program unavailable.
711. MOUNT KISCO-MOUNT KISCO— 666-6900. #1—Thru Sept. 13: "Flashpoint." Beg. Sept. 14 (tent.): "Bachelor Party." #2—"Ghostbusters."
714. NEW ROCHELLE-RKO PROCTORS— 632-1100. #1—"Gremlins." #2—"Homework." "My Tutor." #3—"Ninja Mission." "Flashpoint." #4—Thru Sept. 13: "Purple Rain." Beg. Sept. 14: "Exterminator 2." #5—"C.H.U.D." #6—"Bolero." #7—"Ghostbusters."
715. NEW ROCHELLE-TOWN— 632-4000. "Tightrope."
716. OSSINING-ARCADIAN— 941-5200. #1—"Tightrope." #2—"Bolero."
717. PEEKSKILL-BEACH— 737-6262. #1—"The Woman in Red." #2—"Gremlins." #3—"Ghostbusters." #4—"Revenge of the Nerds."
719. PEEKSKILL-WESTCHESTER MALL— 528-8822. #1—"The Karate Kid." #2—"Tightrope." #3—"Purple Rain." #4—"Dreamscape."
720. PELHAM-PICTURE HOUSE— 738-3160. Thru Sept. 13: "Indiana Jones and the Temple of Doom."
721. PLEASANTVILLE-ROME— 769-0720. #1—"The Woman in Red." #2—"Gremlins."
722. RYE-RYE RIDGE— 939-8177. #1—"The Woman in Red." #2—"Another Country."
723. SCARSDALE-FINE ARTS— 723-6699. "After the Rehearsal."
724. SCARSDALE-PLAZA— 725-0078. Thru Sept. 13: "Gremlins." Beg. Sept. 14: "Indiana Jones and the Temple of Doom."
727. WHITE PLAINS-GALLERIA— 997-8198. #1—"Tightrope." #2—"Revenge of the Nerds."
728. WHITE PLAINS-UA CINEMA— 946-2820. "Dreamscape."
730. YONKERS-CENTRAL PLAZA— 793-3232. #1—Thru Sept. 13: "Red Dawn." #2—"Dreamscape."
731. YONKERS-KENT— 237-3440. #1—Thru Sept. 13: "Bolero." Beg. Sept. 14: "Exterminator 2." #2—Thru Sept. 13: "Indiana Jones and the Temple of Doom." Beg. Sept. 14: "Gremlins."
732. YONKERS-MOVIELAND— 793-0002. #1—"Tightrope." #2—"The Woman in Red." #3—"Purple Rain." #4—"Revenge of the Nerds."
733. YONKERS-PARK HILL— 969-4477. #1—"Bolero." #2—"Ninja Mission." #3—"C.H.U.D."
735. YORKTOWN HEIGHTS-TRIANGLE— 245-7555. #1—"Bachelor Party." #2—"C.H.U.D."

Rockland County

742. MONSEY-ROCKLAND DRIVE-IN— 356-4040. "Homework." "My Tutor."
743. NANUET-MALL— 623-6336. Program unavailable.
744. NANUET-ROUTE 59— 623-3355. "Red Dawn."
745. NANUET-THE MOVIES— 623-0211. #1—"Purple Rain." #2—"Ghostbusters." #3—Thru Sept.

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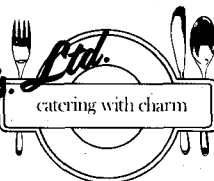
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### MOVIES

13. "Homework," "My Tutor," #4—"The Karate Kid." #5—"The Woman in Red."  
746. NEW CITY-TOWN— 634-5100. #1—"Tightrope." #2—"The Woman in Red."  
747. NEW CITY-UA CINEMA 304— 634-8200. #1—"Revenge of the Nerds." #2—Thru Sept. 13: "The Jigsaw Man." Beg. Sept. 14: "The Being."  
748. NYACK-CINEMA EAST— 358-6631. Thru Sept. 13: "Bolero." Beg. Sept. 14: "Careful He Might Hear You."  
750. ORANGEBURG-303 DRIVE-IN— 359-2021. Thru Sept. 13: "Tightrope"; "Police Academy." Beg. Sept. 14 (tent.): "The Being."  
751. PEARL RIVER-CENTRAL— 735-2530. "Bachelor Party."  
752. PEARL RIVER-PEARL RIVER— 735-6500. "Oxford Blues."  
754. SPRING VALLEY-CINEMA 45— 352-1445. "Dreamscape."  
755. STONY POINT-9 W CINEMA— 942-0303. "C.H.U.D."  
756. SUFFERN-LAFAYETTE— 357-6030. "Indiana Jones and the Temple of Doom."  
758. WEST HAVERSTRAW-PLAZA— 947-2220. "Flashpoint."

### Connecticut

(Area Code 203)  
Fairfield County

772. BRIDGEPORT-RKO MERRITT— 372-3013. #1—"The Woman in Red." #2—Thru Sept. 13: "C.H.U.D." Beg. Sept. 14: "Exterminator 2."  
773. BROOKFIELD-FINE ARTS— 775-0070. #1—"Revenge of the Nerds." #2—Program unavailable.  
774. DANBURY-CINE— 743-2200. #1—"The Woman in Red." #2—"Oxford Blues." #3—"The Karate Kid."  
775. DANBURY-CINEMA— 748-2923. #1—"Tightrope." #2—"Ghostbusters."  
777. DANBURY-PALACE— 748-7496. #1—"Bolero." #2—"Flashpoint." #3—"Ninja Mission."  
778. DARIEN-PLAYHOUSE— 655-0100. "The Karate Kid."  
779. FAIRFIELD-COMMUNITY— 255-6555. #1—"The Karate Kid." #2—"Bolero."  
780. FAIRFIELD-COUNTY— 334-1411. Program unavailable.  
781. GREENWICH-CINEMA— 869-6030. #1—"Revenge of the Nerds." #2—"The Jigsaw Man."  
782. GREENWICH-PLAZA— 869-4030. #1—"The Karate Kid." #2—"Flashpoint." #3—"The Woman in Red."  
783. NEW CANAAN-PLAYHOUSE— 966-0600. "Ghostbusters."  
784. NORWALK-CINEMA— 838-4504. #1—"Bolero." #2—"C.H.U.D."  
785. NORWALK-NORWALK— 866-9202. "Purple Rain."  
788. SOUTH NORWALK-SONO— 866-9202. Sept. 10-13: "Harold and Maude"; "Head." Sept. 14-18: "Les Compères."  
789. SPRINGDALE-STATE— 325-0250. Thru Sept. 13: "Gremlins." Beg. Sept. 14: "Purple Rain."  
790. STAMFORD-AVON— 324-9205. #1—"Bolero." #2—"C.H.U.D."  
791. STAMFORD-CINEMA— 324-3100. #1—"Red Dawn." #2—"Ghostbusters." #3—"Purple Rain."  
792. STAMFORD-PARK PLACE— 323-1600. #1—Thru Sept. 13: "L'Eté Meurtier." Beg. Sept. 14: "After the Rehearsal." #2—Thru Sept. 13: "Entre Nous."  
793. STAMFORD-RIDGEWAY— 323-5000. #1—"Tightrope." #2—"Oxford Blues."  
794. TRUMBULL-TRANS-LUX— 374-0462. #1—"Ghostbusters." #2—"Tightrope." #3—"Indiana Jones and the Temple of Doom."  
795. WESTPORT-FINE ARTS— 227-3324. #1—"Ghostbusters." #2—"Revenge of the Nerds." #3—227-9619. "The Jigsaw Man." #4—226-6666. "Oxford Blues."  
796. WESTPORT-POST— 227-0500. "The Woman in Red."  
798. WILTON-CINEMA— 762-5678. "Tightrope."

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## New Jersey

(Area Code 201)  
Hudson County

800. ARLINGTON-LINCOLN— 997-6873. #1—Thru Sept. 13: "The Muppets Take Manhattan"; "Tightrope." #2—"Indiana Jones and the Temple of Doom." #3—"Ghostbusters."
801. HARRISON-WARNER— 482-8550. #1—Thru Sept. 13: "C.H.U.D." #2—Thru Sept. 13: "Ninja Mission."
803. JERSEY CITY-HUDSON PLAZA— 433-1100. #1—"Bachelor Party." #2—"The Karate Kid."
804. JERSEY CITY-LOEWS— 653-4600. #1—"Ghostbusters." #2—"C.H.U.D." #3—"Ninja Mission."
805. JERSEY CITY-STATE— 653-5200. #1—"Bolero." #2—"Tightrope." #3—"Flashpoint." #4—Thru Sept. 13: "Purple Rain." Beg. Sept. 14: "The Being."
806. SECAUCUS-LOEWS HARMON COVE— 866-1000. #1—"Tightrope." #2—"Ghostbusters." #3—"The Karate Kid." #4—"C.H.U.D."
807. SECAUCUS-LOEWS MEADOW— 866-6161. #1—"Flashpoint." #2—"Bolero." #3—"Purple Rain." #4—"The Woman in Red." #5—"Red Dawn." #6—"Homework"; "My Tutor."
808. UNION CITY-CINEMA— 865-5600. Program unavailable.
809. WEST NEW YORK-MAYFAIR— 865-2010. Thru Sept. 13: "The Neverending Story"; "Gremlins." Beg. Sept. 14: "Purple Rain."

### Essex County

810. BLOOMFIELD-CENTER— 748-7900. "Ghostbusters."
811. BLOOMFIELD-RKO ROYAL— 748-3555. #1—Thru Sept. 13: "Ninja Mission." Beg. Sept. 14: "Exterminator 2." #2—"Gremlins."
813. CEDAR GROVE-CINEMA 23— 239-1462. Program unavailable.
814. EAST ORANGE-RKO HOLLYWOOD— 678-2262. Thru Sept. 13: "C.H.U.D." Beg. Sept. 14: "Exterminator 2."
815. IRVINGTON-CASTLE— 372-9324. #1—Thru Sept. 13: "Purple Rain"; "Police Academy." Beg. Sept. 14: "Exterminator 2." #2—Thru Sept. 13: "C.H.U.D."; "Angel." Beg. Sept. 14: "Gremlins."
817. LIVINGSTON-COLONY— 992-0800. Program unavailable.
818. MAPLEWOOD-MAPLEWOOD— 763-3100. Thru Sept. 13: "Indiana Jones and the Temple of Doom." Beg. Sept. 14: "Bachelor Party."
819. MILLBURN-RKO— 376-0800. #1—"The Last Winter." #2—"Bolero."
821. MONTCLAIR-CLARIDGE— 746-5564. #1—"Indiana Jones and the Temple of Doom." #2—"The Karate Kid." #3—Thru Sept. 13: "Erendira." Beg. Sept. 14: "Careful He Might Hear You."
822. MONTCLAIR-WELLMONT— 783-9500. #1—"C.H.U.D." #2—"Tightrope." #3—"Purple Rain."
823. NEWARK-DRIVE-IN— 344-2800. Blue—"C.H.U.D."; "Children of the Corn." Red—"Ghostbusters"; "Against All Odds." Green—"Ninja Mission"; "Purple Rain."
825. NUTLEY-FRANKLIN— 667-1777. #1—Thru Sept. 13: "Indiana Jones and the Temple of Doom." Beg. Sept. 14 (tent): "Exterminator 2." #2—Thru Sept. 13: "Gremlins." #3—Thru Sept. 13: "Flashpoint."
827. UPPER MONTCLAIR-BELLEVUE— 744-1455. #1—"Dreamscape." #2—"Ghostbusters." #3—"Flashpoint."
828. VERONA-VERONA— 239-0880. "Bolero."
830. WEST ORANGE-ESSEX GREEN— 731-7755. #1—"Tightrope." #2—"Revenge of the Nerds." #3—"The Woman in Red."

### Union County

840. BERKELEY HEIGHTS-BERKELEY— 464-8888. Thru Sept. 13: "Gremlins."
841. CRANFORD-RKO— 276-9120. #1—"The Karate Kid." #2—"Bolero."

## MOVIES

842. ELIZABETH-ELMORA— 352-3483. "Gremlins."
846. LINDEN-TWIN— 925-9787. #1—Thru Sept. 13: "C.H.U.D." #2—Thru Sept. 13: "Bolero."
848. ROSELLE PARK-PARK— 245-0358. Thru Sept. 13: "Red Dawn." Beg. Sept. 14: "Bachelor Party."
849. SUMMIT-STRAND— 273-3900. Thru Sept. 13: "The Woman in Red."
851. UNION-FIVE POINTS— 964-3466. "Tightrope."
852. UNION-LOST PICTURE SHOW— 964-4497. Program unavailable.
854. UNION-RKO— 686-4373. #1—"Ghostbusters." #2—"Bachelor Party."
857. WESTFIELD-RIALTO— 232-1288. #1—"Flashpoint." #2—Thru Sept. 13: "The Jigsaw Man." Beg. Sept. 14: "The Being." #3—"The Last Winter."
858. WESTFIELD-TWIN— 654-4720. #1—"The Woman in Red." #2—Thru Sept. 13: "Gremlins."

### Bergen County

860. BERGENFIELD-BERGENFIELD— 385-1600. Thru Sept. 13: "The Muppets Take Manhattan"; "Bolero."
861. CLOSTER-CLOSTER— 768-8800. Thru Sept. 13: "The Neverending Story"; "Flashpoint."
862. EDGEWATER-LOEWS SHOWBOAT— 941-3660. #1—"The Woman in Red." #2—"The Jigsaw Man." #3—"Purple Rain." #4—"C.H.U.D."
863. EMERSON-TOWN— 261-1000. "The Woman in Red."
864. FAIR LAWN-HYWAY— 796-1717. #1—"Bolero." #2—Thru Sept. 13: "The Jigsaw Man." Beg. Sept. 14: "The Being."
866. FAIRVIEW-TWIN— 941-2424. #1—"Homework"; "My Tutor." #2—Program unavailable.
867. FORT LEE-LINWOOD— 944-6900. #1—"Bolero." #2—"Tightrope."
868. FORT LEE-SHARON— 224-0202. Thru Sept. 13: "The Karate Kid."
873. OAKLAND-TWIN— 337-4478. #1—"Ghostbusters." #2—"Tightrope."
874. PALISADES PARK-PARK LANE— 944-1086. #1—"Gremlins." #2—"Indiana Jones and the Temple of Doom."
875. PARAMUS-BERGEN MALL— 845-4449. "Bolero."
876. PARAMUS-CINEMA 35— 845-5070. "The Jigsaw Man."
877. PARAMUS-DRIVE-IN— 368-1440. Thru Sept. 13: "C.H.U.D."; "Angel."
878. PARAMUS-RKO ROUTE 4— 487-7909. #1—"Tightrope." #2—"Red Dawn." #3—"Indiana Jones and the Temple of Doom." #4—"Bachelor Party." #5—"Flashpoint." #6—"The Last Winter." #7—"Revenge of the Nerds." #8—"Oxford Blues." #9—"The Woman in Red." #10—"Dreamscape."
879. PARAMUS-RKO ROUTE 17— 843-3830. #1—"The Karate Kid." #2—"Purple Rain." #3—"Gremlins."
880. RAMSEY-CINEMA— 825-2090. Thru Sept. 13: "Red Dawn."
881. RAMSEY-INTERSTATE— 327-0153. Program unavailable.
882. RIDGEFIELD PARK-RIALTO— 641-2115. Thru Sept. 13: "Gremlins." Beg. Sept. 14: "Purple Rain."
883. RIDGEWOOD-RKO WARNER— 444-1234. #1—"Romancing the Stone." #2—"Ghostbusters." #3—"The Karate Kid." #4—"Indiana Jones and the Temple of Doom."
885. RUTHERFORD-WILLIAMS CENTER— 933-3700. #1—Thru Sept. 13: "Indiana Jones and the Temple of Doom." #2—Thru Sept. 13: "Gremlins."
886. TEANECK-MOVIE CITY— 836-3334. #1—"Indiana Jones and the Temple of Doom." #2—"Gremlins." #3—Thru Sept. 13: "Under the Volcano." #4—"Diva." #5—"Giveaway."
887. TENAFLY-BERGEN— 567-0004. "The Jigsaw Man."
888. WASHINGTON TOWNSHIP-CINEMA— 666-2221. "Tightrope."
889. WESTWOOD-PASCACK— 664-3200. "Purple Rain."



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# Brief Reviews

This index includes most, but not necessarily all, films currently playing. Film titles are arranged alphabetically, and the numbers following the capsule reviews refer to the theater numbers in the program-listing pages that precede this section.

## MPAA RATING GUIDE

|        |                                                                                                                                       |
|--------|---------------------------------------------------------------------------------------------------------------------------------------|
| G:     | General Audiences. All ages admitted                                                                                                  |
| PG:    | Parental Guidance Suggested. Some material may not be suitable for children.                                                          |
| PG-13: | Parents are strongly cautioned to give special guidance for children under 13. Some material may be inappropriate for young children. |
| R:     | Restricted. Under 17 requires accompanying parent or adult guardian.                                                                  |
| X:     | No one under 17 admitted.                                                                                                             |

## New Films

★ New films recommended by New York's critic.

**AFTER THE REHEARSAL**—(1hr. 12m., '84) In Swedish, Eng. subtitles. Turgid Ingmar Bergman chamber movie. Erland Josephson plays Vogler, a famous theater director modeled after Bergman himself, Ingrid Thulin an aging star and former mistress of Vogler, Lena Olin a rising young actress who would like to be Vogler's mistress. All three characters speak in that peculiarly overexplicit, agonized jargon that is Bergman's unfortunate contribution to the solemnity of our times. As the two women take turns demanding approval and love, Vogler makes speeches about the limits of his role as director and tries (unsuccessfully) to avoid getting sexually involved. Since the movie offers a partial view of Bergman's relations with the famous actresses who have worked in his theater and film productions, become his mistresses, and borne his children, the material must be seen as both a confession and an act of self-justification. Made for television, the movie has largely been shot in tight close-up and is often difficult to endure. We're so close to the actors we can see little more than the mechanics of acting. R. 16, 723, 792

**AMERICAN PICTURES**—(1hr. 45m., '81) A visual essay about the vast disparities between American affluence and poverty, based on the best-selling European book by Jacob Holdt, a Dane who hitchhiked across the U.S. Dir. Holdt. 2

**ANOTHER COUNTRY**—(1hr. 30m., '84) Julian Mitchell, adapting his 1981 London stage success, has tried to re-create the moral atmosphere of the Eton-Harrow-Winchester world of the early 1930s—the atmosphere of beauty, privilege, and hypocrisy that drove an upper-class homosexual like Guy Burgess (called Guy Bennett in the movie) into becoming a Soviet agent. Eager to be selected to the Gods (the school's elite society), Guy (Rupert Everett) makes the social error of falling seriously in love with another boy. And so he is censured by friends and rivals, many of whom, in traditional British public-school style, have fleetingly engaged in sexual play with boys themselves. But did Burgess really take the little world of school politics and status so seriously? The movie is anything but convincing as an explanation of a career like Burgess's, but it's still absorbing—handsome to look at, well written, deftly played. Dir. Marek Kaniwaska. PG. 62, 722

**BACHELOR PARTY**—(1hr. 51m., '84) A young man's friends give him a pre-nuptial bash that he and his bride-to-be will never forget. With Tom Hanks, Adrian Zmed, William Tepper, Tawny Kitaen. Dir. Neal Israel. R. 21, 32, 93, 115, 212, 237, 304, 407, 428, 526, 536, 558, 573, 622, 635, 642, 653, 658, 708, 710, 711, 735, 751, 803, 818, 848, 854, 878

**BALLAD OF NARAYAMA, THE**—(2hrs. 8m., '84) In Japanese, Eng. subtitles. In late-nineteenth-century Japan, a woman nearing the age of 70 embraces her fate according to the legend of Narayama, which holds that people at that age are to be left on a mountaintop to return to the gods. Winner of the Palme d'Or at the 1983 Cannes Film Festival. With Ken Ogata, Sumiko Sakamoto. Dir. Shohei Imamura. 50

**BOLERO**—(1hr. 46m., '84) Bo Derek stars as a rich young student in the 1920s who journeys to Morocco and Spain for erotic adventures. With George Ken-

nedy, Andrea Occhipinti, Ana Obregon. Dir. John Derek. 16, 24, 41, 46, 83, 97, 102, 118, 201, 206, 210, 238, 306, 307, 401, 413, 420, 423, 428, 439, 512, 519, 523, 533, 541, 562, 567, 616, 628, 648, 668, 714, 716, 731, 733, 748, 777, 779, 784, 790, 805, 807, 819, 828, 841, 846, 860, 864, 867, 875

**BOSTONIANS, THE**—(2hrs. '84) Henry James's masterly novel—one of the most brilliant American books—has been made into a tame and solemn movie by the inescapable trio of Ismail Merchant (producer), James Ivory (director), and Ruth Prawer Jhabvala (screenwriter). The wealthy feminist Olive Chancellor (Vanessa Redgrave), an example of Boston earnestness and refinement at its most life-denying, does battle with the romantic reactionary Southerner, Basil Ransom (Christopher Reeve). Both of them strive to dominate and possess Verena Tarrant (Madeleine Potter), a beautiful, vibrant young woman with an almost supernatural gift for public speaking. In the novel, James satirizes both sides, but the glittering malice that makes the book so entertaining is hardly present in the movie, and though the Back Bay and New York interiors are beautifully furnished and lighted, one grows weary. When the story moves to Cape Cod, the suffering of Olive, a repressed lesbian, gains in interest and pathos now that it has physical expression—Redgrave, who is marvelous, extends her magnificent arms and neck. Christopher Reeve, however, is too smooth and pleased with himself, and Madeleine Potter, coy and pert, is a disaster as Verena. With Nancy Marchand and Jessica Tandy. Cinematography by Walter Lassally. 62

**BROTHER FROM ANOTHER PLANET, THE**—(1hr. 50m., '84) The adventures of a black alien who crash-lands on Ellis Island and makes his way to Harlem. With Joe Morton, Dee Dee Bridgewater. Written, edited and directed by John Sayles. 90

**CAL**—(1hr. 42m., '84) A Catholic teenager in Northern Ireland becomes caught up in events and circumstances over which he has little or no control. With Helen Mirren, John Lynch, Donal McCann, John Kavanagh, Ray McAnally. Music by Mark Knopfler. Dir. Pat O'Connor. R. 70

**CAREFUL HE MIGHT HEAR YOU**—(1hr. 56m., '83) In Australia in the 1930s, a young boy becomes a pawn in an angry custody battle between two of his late mother's sisters. With Wendy Hughes, Robyn Nevin, John Hargreaves, Nicholas Gledhill. Dir. Carl Schultz. PG. 56, 211, 700, 748, 821

**C.H.U.D.**—(1hr. 22m., '84) Radioactive waste causes New York's underground dwellers to mutate into monsters. With John Heard, Daniel Stern, Christopher Curry. Dir. Douglas Cheek. R. 20, 33, 80, 92, 111, 112, 118, 201, 205, 210, 215, 220, 300, 408, 410, 413, 422, 426, 529, 531, 541, 567, 606, 616, 628, 629, 650, 664, 714, 733, 735, 755, 772, 784, 790, 801, 804, 806, 814, 815, 822, 822, 823, 846, 862, 877

**DREAMSCAPE**—(1hr. 38m., '84) A young man with psychic powers discovers a fantastic world of adventure when he learns how to enter other people's dreams. With Dennis Quaid, Kate Capshaw, Max Von Sydow, Christopher Plummer, Eddie Albert, David Patrick Kelly. Dir. Joseph Ruben. PG-13. 30, 54, 100, 234, 308, 407, 413, 519, 561, 566, 602, 650, 662, 663, 719, 728, 730, 754, 827, 878

★ **ENTRE NOUS**—(1hr. 50m., '84) In French, Eng. subtitles. Diane Kurys's superb new movie is about two women who make unsuitable marriages during World War II and then, meeting for the first time in 1952, become such close friends that the marriages dissolve. Lena (Isabelle Huppert), having accepted the legionnaire Michel (Guy Marchand) just before deportation to Auschwitz, has escaped with him to Italy, and settled in Lyons. Madeleine (Miou-Miou), losing her first husband in a scuffle between Fascists and partisans, marries the crumb-bum actor and fence Costa (Jean-Pierre Bacri), and settles into a meaningless life. When the two women meet, they escape into greater femininity; they dote on intimacy, secrets, clothes, taste, and they begin to shut their husbands out. Cruelty (largely unconscious) is part of the movie's moral toughness. As the limited Michel, whose woman just drifts away from him, Guy Marchand gives a full-scale tragic performance. PG. 88, 657, 707, 792

**ERENDIRA**—(1hr. 39m., '84) In Spanish, Eng. subtitles. In a world both magical and real, a strange old woman forces her beautiful fourteen-year-old granddaughter into prostitution and travels with her throughout the countryside. Story and screenplay by

Gabriel Garcia Marquez. With Irene Papas, Claudia Ohana. Dir. Ray Guerra. 16, 821

**FAMILY GUY, THE**—(1hr. 47m., '83) In Japanese, Eng. subtitles. A comedy about a concerned mother and father in contemporary Japan who hire a tutor for their young son in order to get him into the "right" public school. With Yusaku Matsuda, Juzo Itami, Saori Yuki, Ichirota Miyagawa. Dir. Yoshimitsu Morita. 86

★ **FIRST NAME: CARMEN**—(1hr. 25m., '84) In French, Eng. subtitles. In this modern retelling of the Carmen story, Jean-Luc Godard and his collaborator, screenwriter Anne-Marie Miéville, have captured the essence of erotic feverishness. The very young Dutch actress Maruschka Detmers, who has arrived at that time in her life when nothing but sex seems to be going on in her face, plays Carmen X, a girl with vague plans to rob banks and kidnap millionaires. In the middle of a heist, Carmen makes a bank guard, Joseph (Jacques Bonaffé), into an accomplice, and he becomes her lover and patsy. Together they shack up in a seaside apartment belonging to an ill, out-of-it film director called Jean-Luc Godard (and played, in a muzzy trance, by Godard himself). Godard poses the lovers in silhouette, near the windows, and Raoul Coutard's cinematography is soft and shadowy; some of the most palpably sexual moments are merely long-held shots of the lovers standing near each other and not speaking. Meanwhile, the music—not Bizet, but Beethoven's string quartets—binds together the moods of languor and violent arousal. The movie isn't pornographic; there's no culmination, no release, just desire as obsession and doom, alternating with comical, bumbling scenes of violence. An odd, unsettling movie, fitfully very powerful. 86

**FLASHPOINT**—(1hr. 35m., '84) An action-adventure story about two law enforcers who stumble on a secret that may cost them their lives. With Kris Kristofferson, Treat Williams, Tess Harper, Rip Torn. Dir. William Tannen. R. 23, 30, 58, 82, 109, 202, 206, 401, 403, 412, 418, 423, 428, 501, 531, 533, 536, 541, 561, 566, 608, 616, 625, 632, 651, 702, 711, 714, 758, 777, 782, 805, 807, 825, 827, 857, 861, 878

**4TH MAN, THE**—(1hr. 44m., '84) In Dutch, Eng. subtitles. The Dutch director Paul Verhoeven has taken a juicy premise and mucked it up with pretentious religious imagery. The movie is about a writer of gothic thrillers who has an affair with a mysterious and beautiful woman because he wants to get close to the woman's regular lover, a man whose picture he sees in her bedroom. As the writer, Jeroen Krabbé is amusingly swinish; he has some of the ratlike intensity of Dirk Bogarde in his glory days, but more body and fewer manners. Renée Soutendijk is beautiful as the slightly androgynous blonde mystery lady, but she has an impossible role—she's a temptress, it turns out, who lures men to their death. The blasphemous Catholic imagery—spiders crawling across crucifixes, Christ turned into a naked young man, and so on—is probably intended to shock, but giggling is a more comfortable response. Intermittently, the movie can be enjoyed as fancy erotic trash, but only intermittently. 6, 55, 537

**FULL MOON IN PARIS**—(1hr. 42m., '84) In French, Eng. subtitles. Eric Rohmer comes a cropper. This latest film in his recent series "Comedies and Proverbs" is about a tiny, elegant young woman, Louise (Pascale Ogier) who lives with a burly man who adores her in the suburbs but longs for freedom and independence and an apartment of her own in Paris. "The people who love me," she complains, in her high, singsongy whine, "love me too much." Gosh, what a problem. As always, Rohmer's method is gravely ironic. Louise expounds her problems and desires, and when she acts she contradicts everything she has said. We can tell that Rohmer is going to pull the rug out from under her, but we may wonder if she's worth the effort. Petulant and trivially self-regarding, she seems to have nothing in her head but her confused ideas about "freedom" and "solitude," and Pascale Ogier, a member of the precious-little-bird school of French acting, croons her lines charmlessly. It's an inane movie, an inadvertent self-parody on Rohmer's part. Fabrice Luchini is briefly amusing as a Left Bank poet who attaches himself to Louise and slavishly follows her around—the ideal friend for a narcissist. R. 86

★ **GHOSTBUSTERS**—(1hr. 45m., '84) It cost \$30 million, yet it's loose and silly with plenty of room for scattershot parodies, riffs, skit humor, and what amounts to a running commentary on the entire gigantic production by Bill Murray. Written by Dan Aykroyd and Harold Ramis, directed by Ivan Reitman,



# MOVIES

starring Murray, Aykroyd, Ramis, and Sigourney Weaver, this mock horror film is convulsively funny, a comedy classic with performer's rhythm as powerfully idiosyncratic as that of the best Marx Brothers or W. C. Fields movies. It's New York, in the present, and the apocalypse is at hand. The stone gargoyles atop an Egyptian Art Deco building on Central Park West are developing real talons; little green ghosts are scarfing up food left on trays in the corridors of posh hotels; in the apartment of Sigourney Weaver, a musician, eggs pop out of their carton and cook sunny side up. Meanwhile, three professors thrown out of Columbia go into business for themselves as the "ghostbusters," venturing forth in a Caddy ambulance to subdue unruly poltergeists. The special effects are hilarious—intentionally cheesy, which gives you a second to get ready, turning fear to laughter. Featuring a brilliant performance by Murray as a libidinous scoundrel who meets his match in Sigourney Weaver's apartment. PG. 6, 24, 33, 72, 92, 100, 109, 115, 118, 205, 213, 215, 220, 223, 234, 303, 401, 402, 410, 412, 419, 521, 529, 531, 540, 543, 550, 559, 567, 573, 602, 608, 617, 625, 632, 649, 664, 702, 708, 711, 714, 717, 745, 775, 783, 791, 794, 795, 800, 804, 806, 810, 823, 827, 854, 873, 878, 883

★ **GODS MUST BE CRAZY, THE**—(1hr. 49m., '84) An amiable, shaggy-dog-story-type comedy, written and directed by Jamie Uys, a South African who makes friendly jokes about the outside absurdities and discontinuities of African life. In the pseudo-documentary opening, we see footage of the Bushmen who live in the Kalahari Desert of Botswana, a gentle people whose peaceful lives are disrupted when a pilot carelessly drops a Coke bottle from his cockpit. The Bushmen think the smooth, hard, useful object is a gift from the gods, and begin squabbling over it. When their leader, Xi, decides to throw it off the end of the world, he moves to the edge of the desert, where he encounters the representatives of "superior" white civilization, including a burly microbiologist who turns into a bumbling fool around women; a beautiful blond schoolteacher heading for a new assignment in the bush; and a bunch of shockingly lazy Communist guerrillas (they play cards a lot). Director Uys mixes anthropological comedy and slapstick; he knows his Harold Lloyd and his Keystone Kops. Some of the gags are not of a very high order, but Uys keeps them coming, and he makes use of everything he's got. With Marius Weyers, Sandra Prinsloo, and the Bushman N'xau. PG. 73

**GREMLINS**—(1hr. 45m., '84) Ghoulishly witty but finally empty-headed horror film. A generous, thoughtful daddy (Hoyt Axton) buys a Christmas present for his son—a harmless, furry little creature found in a Chinatown junk shop. But the son, Billy (Zach Galligan) and his family inadvertently shine lights in the creature's face, feed him after midnight, and get him wet (all forbidden), and so the cutesy-pie mutates, multiplies itself, and gives birth to a horde of scaly, clawed little monsters. Gleeful, mocking troublemakers, with the nonstop ingenious malice of little boys out of control, the creatures play funny, nasty tricks, nearly destroying the town. The town fights back, and the gremlins are ground, flung, dashed to death. This film, written by Chris Columbus, directed by Joe Dante, and produced and to some degree shaped by Steven Spielberg, is inventive and witty in a macabre way, but after a while one is worn out by the horror-film sadism, the grinding what-will-they-do-next unpleasantness. The movie is filled with references to other movies; it uses pop the way 19th-century novelists used classical learning. But so what? It's still a horror movie about little creatures. PG. 4, 11, 37, 97, 99, 105, 106, 110, 114, 117, 118, 212, 213, 214, 225, 228, 231, 236, 238, 403, 414, 416, 436, 438, 443, 447, 448, 451, 518, 530, 532, 535, 541, 547, 548, 567, 574, 609, 612, 613, 616, 621, 639, 643, 644, 645, 660, 663, 666, 714, 717, 721, 724, 731, 789, 809, 811, 815, 825, 840, 842, 858, 874, 879, 882, 885, 886

★ **IMPROPER CONDUCT**—(1hr. 52m., '84) In Spanish and French, Eng. subtitles and narration. Funny, bitter, highly intelligent interviews with exiles from Fidel Castro's Cuba. The subject of the movie is human rights violations in Cuba, and it is both a record of suffering and endurance and a grotesque comedy of social engineering, in which a macho Latin culture undergoes a Communist revolution, immediately installs a reactionary, straightlaced bourgeois morality, and backs it up with clownish attempts to refashion any personality that resists. Many of the victims—and many of the people interviewed here—are homosexuals, who are despised for effeminacy ("manly" homosexuals don't have trouble). A number of people interviewed describe the period of 1964-69 when gays were rounded up by the thousands, placed in camps, and subjected to "reeducation." There is also

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much testimony about the treatment of prostitutes, teenagers, playwrights, and journalists. The movie is not a balanced view of the Cuban revolution; it's an exposé, a polemic, and a warning. Directed by the great cinematographer Nestor Almendros and Orlando Jiménez Leal. 16

**IN THE WHITE CITY**—(1hr. 48m., '84) In Portuguese, French and German; Eng. subtitles. Alain Tanner's examination of the depressing nature of freedom. A ship's engineer (Bruno Ganz) jumps ship in Lisbon and wanders about, photographing everything he sees, then drifting into a desultory affair with a barmaid. The movie borders on being an "art film" in the worst sense of the phrase, but the lovely photography and score underline the director's serious intentions in his study of the dangerous seductions of a drifting, rootless life. With Teresa Madruga. 88

**INDIANA JONES AND THE TEMPLE OF DOOM**—(1hr. 58m., '84) In this "prequel" to *Raiders of the Lost Ark*, Steven Spielberg has competed with himself, topped himself, and defeated himself, all at the same time. This is the best-sustained idiot-adventure movie in film history, but two hours of virtually non-stop thrills is exhausting; you come out of the movie feeling as if your bones had been ground into a very fine powder. At his best, Spielberg is a master of physical action so bizarrely rushed and overloaded that it becomes a new form of eccentric comedy. But the movie takes a disastrous turn about a third of the way through. Indy (Harrison Ford again), his bickering paramour Willie (Kate Capshaw), and his tiny Chinese sidekick, Short Round (Ke Huy Quan) enter the sinister Palace of Pankot, and the movie stays inside ugly, claustrophobic sets for about an hour. In the bowels of the palace, in the Temple of Doom, the evil Thuggee cultists, led by a mad high priest with burning eyes (Amrish Puri) practice child slavery and human sacrifice. The priest reaches into the victim's chest and pulls out his heart, and sends him into a fiery pit. Fun! Fun! This lurid and gloomy trash goes on for an eternity, and there isn't a joke or a moment of relief anywhere. Keep young children away. PG. 31, 72, 228, 236, 416, 436, 443, 451, 519, 530, 535, 547, 609, 616, 626, 630, 638, 639, 640, 641, 644, 658, 660, 666, 667, 720, 724, 731, 756, 794, 800, 818, 821, 825, 874, 878, 883, 885, 886

**JIGSAW MAN, THE**—(1hr. 36m., '84) An espionage thriller involving double agents and defections. Her Majesty's Secret Service and the USSR. With Laurence Olivier, Michael Caine, Susan George, Robert Powell, Dir. Terence Young. PG. 16, 41, 70, 97, 109, 206, 403, 420, 512, 523, 528, 533, 571, 625, 634, 635, 642, 653, 747, 781, 795, 857, 862, 864, 876, 887

**JOKE OF DESTINY, A**—(1hr. 45m., '84) In Italian, Eng. subtitles. A comedy about contemporary Italy, in which a successful man, whose domestic life is falling apart, finds himself in the center of an international crisis. With Ugo Tognazzi, Piera Degli Esposti, Valeria Golino. Dir. Lina Wertmüller. PG. 55

**KARATE KID, THE**—(2hrs. 6m., '84) The ever-unblushing John G. Avildsen, director of *Joe and Rocky* and several other feasts for the credulous, has now made this harmlessly demagogic little movie, in which a skinny kid from New Jersey (Ralph Macchio) moves to California with his mom, gets repeatedly beat up by five rich, blond swine, and learns karate from a sort of Japanese fairy godfather (Nuriyuki "Pat" Morita), who is such a neat guy that he can slice the necks off four bottles of beer with his bare hand without knocking the bottles over. Not a single thing in *The Karate Kid* is believable, but the movie is touching in a maudlin, old-fashioned way, and the teacher-protégé relationship between Macchio and Morita, though pat and sentimental, is nicely played. PG. 35, 45, 60, 97, 103, 109, 113, 117, 118, 201, 203, 305, 403, 410, 418, 422, 426, 500, 529, 531, 541, 545, 552, 559, 567, 616, 702, 705, 719, 745, 774, 778, 779, 782, 803, 806, 821, 841, 868, 879, 883

**LAST NIGHT AT THE ALAMO**—(1hr. 20m., '84) A group of rowdy, beer-chugging Texans try to stop their favorite bar, known as the Alamo, from being torn down. With Sonny Carl Davis, Louis Terrymann, Steven Mattila. Dir. Eagle Pennell. 90

**LAST WINTER, THE**—(1hr. 32m., '84) Four weeks after the Yom Kippur War has ended, two Israeli women become friends awaiting the return of their husbands. With Kathleen Quinlan, Stephen Macht, Yona Elian. Dir. Riki Shelach. R. 14, 57, 97, 210, 225, 306, 407, 414, 534, 536, 552, 632, 649, 705, 819, 857, 878

**LIFE IS A BED OF ROSES**—(1hr. 51m., '84) In French, Eng. subtitles. A satire about love, with a story centered around a castle, built in the 1920s by a man for the woman he loves, and presently housing a progressive school. With Vittorio Gassman, Geraldine

Chaplin, Fanny Ardant, Ruggero Raimondi. Dir. Alain Resnais. PG. 86

**LOVE STREAMS**—(2hrs. 21m., '84) The actor-director John Cassavetes at his most feverish, soulful, and crazy. Cassavetes plays Robert, a Los Angeles writer of books about nightlife (i.e., sex), the kind of writer who spends hours with whores—making love to them, talking to them, gleaning their secret thoughts and opinions. Our first thought is that Robert is a bum, but that's not the way Cassavetes plays him. No, he gives Robert a full measure of existential torment—he's a suffering, mixed-up man who comes home from his nighttime jaunts drunk, torn, and bruised. In a second narrative line, Cassavetes gives us the story of Sarah (Gena Rowlands), Robert's mad sister, who loses the love of her husband and daughter but persists in loving them nonetheless. Love is Sarah's beacon, her calling, her strength, and the movie is about how men and women express love even in madness, violence, and mess. Working at the edge of laughter and tears, Cassavetes achieves emotional intensities that other directors can't touch. But how much more he would achieve if he trusted writers, if he shaped his scenes dramatically, if he gave up on the fallacy that "true to life" must mean repetitive and incoherent. PG-13. 60

**OLD ENOUGH**—(1hr. 31m., '84) Two girls of disparate backgrounds—a twelve-year-old wealthy WASP (Sarah Boyd), and a fourteen-year-old working-class Italian (Rainbow Harvest)—fight their way through an uneasy summer friendship on the Lower East Side. The movie has some shrewd moments, but it doesn't amount to much. Dir. Marisa Silver. PG. 90

**OXFORD BLUES**—(1hr. 42m., '84) A romantic comedy about a brash, athletic American boy who attends Oxford University. With Rob Lowe, Ally Sheedy, Julian Sands, Amanda Pays. Dir. Robert Boris. PG-13. 38, 531, 554, 616, 653, 700, 708, 752, 774, 793, 795, 878

**PHAR LAP**—(1hr. 46m., '84) Pleasant enough, but it would have been better with some jokes, some cynical talk, and a hell of a lot more speed and flair. The movie, a historical reconstruction, is essentially an awed appreciation of a great-hearted horse, Phar Lap, the beautiful chestnut stallion who became a phenomenal come-from-behind winner in the Australia of 1930. Owned by a loud, hard-driving American Jewish businessman, Dave Davis (Ron Leibman), living in Australia, and trained by the leathery disciplinarian Harry Telford (Martin Vaughan), Phar Lap doesn't become a champ until the stable boy Tommy Woodcock (Tom Burlinson) treats him with love. Leibman is a crude, obvious actor, but his fight against the top-hatted anti-Semites who control Australian racing is enjoyable. Perhaps the movie feels so starchy and cautious because the screenwriter David Williamson is trying to tell a complicated, worldly story and preserve the soft-hued tone of a boy's-book fable at the same time. Dir. Simon Wincer. PG. 74

**\* PURPLE RAIN**—(1hr. 51m., '84) Prince, the tiny top hero of Minneapolis rock 'n' roll, wears black breeches and stock ties hanging to his belly. He has full, curly hair, a thin, libidinous mustache, and plenty of liner around the eyes. He's easy to make fun of—no one this short should try to be sexy—until he begins to perform. This juicy, melodramatic movie, a mix of good and terrible, feels like a rock star's mixed-up confession and self-glorifying fantasy. Prince plays the Kid, who comes from a tragic home in which a black father, a failed musician, regularly beats his white mother, leaving the Kid traumatized, loveless, unloving. He can only cut loose on stage, at a local rock club. The plot is banal, but that's not all there is to say about it. The off-stage scenes are no more than fragments in which a few generalized moods are developed, then extended and transformed in the numbers. At the climactic moments, *Purple Rain* says that rock gives you the power to transcend the pain and mess of your life; it speaks of revolution—personal, not social—with a fervor not heard in years. Along the way there are entertaining views of the Minneapolis rock scene, featuring Morris Day and his band, the Time. With Apollonia Koteru. Written by Albert Magnoli and William Blinn; dir. Magnoli. R. 9, 32, 48, 58, 83, 92, 97, 100, 104, 114, 115, 118, 201, 215, 220, 231, 234, 411, 422, 450, 512, 526, 532, 533, 541, 567, 603, 616, 621, 648, 710, 714, 719, 732, 745, 785, 789, 791, 805, 807, 809, 815, 822, 823, 862, 879, 882, 889

**QUESTION OF SILENCE, A**—(1hr. 32m., '84) In Dutch, Eng. subtitles. An examination of the murder and mutilation of a male boutique owner by three women, strangers to each other, who feel no remorse for their act. With Cox Habbema, Edda Barends, Nelly Frijda, Henrietta Tol. Dir. Marleen Gorris. R. 6

**RED DAWN**—(1hr. 54m., '84) Banana-cake fantasy of Soviet-led invasion and occupation of America, set in a small Colorado town at the edge of the Rockies. As

Cuban and Nicaraguan commandos march down innocent American streets, posters of Lenin go up everywhere, and Alexander Nevsky takes over the local movie house. Meanwhile, five or six boys led by an ex-high-school quarterback (Patrick Swayze) camp out in the mountains and turn themselves into a crack guerrilla unit. The writer-director John Milius has something special on his mind—a mystique of purity. The boys don't fight and die defending their families—that would be too routine. With its solemn blood rituals, its mystic brotherhood of the woods, *Red Dawn* offers a kind of native American fascism—the Deerslayer trading in his bear knife for a portable rocket, turning his woodcraft to guerrilla tactics. Indeed, Milius gets so absorbed in his woodlands Bund that he lets the narrative falter. The movie is a turgid love offering to the bumper-sticker warriors and new-breed militants of the far right. Kevin Reynolds worked on the script. PG-13. 38, 76, 84, 118, 225, 443, 530, 567, 616, 632, 643, 651, 730, 744, 791, 807, 848, 878, 880

**REPO MAN**—(1hr. 32m., '84) A punk from Los Angeles working with a car repossessor seeks out a Chevy Malibu, owned by a renegade nuclear scientist, for the \$20,000 reward. With Emilio Estevez, Harry Dean Stanton. Dir. Alex Cox. R. 7

**\* RETURN OF MARTIN GUERRE, THE**—(1hr. 51m., '83) In French, Eng. subtitles. Plain and craftsman-like in style, but fascinating. In a small French farming village in the sixteenth century, a dour young husband, Martin Guerre, leaves his wife, Bertrande, and disappears from town. Years pass without word, and then he returns. Or so it seems. The man who returns—let us call him Martin II (Gérard Depardieu)—is bigger, better-looking, and full of life. He seems to recognize everyone, and later that night his wife (Nathalie Baye) embraces him fervently. Has Martin grown up in some miraculous way? Or is this man an impostor? If he's an impostor he's also a very good husband, and it's part of the movie's special grace to suggest that being a husband might qualify as a creative act. Director Daniel Vigne and writer Jean-Claude Carrière have made a kind of hidden love story in which the woman's desire for sexual pleasure is the most modern and disruptive element. 61

**REVENGE OF THE NERDS**—(1hr. 27m., '84) A comedy about two socially inept college losers—nerds—who strike back at their oppressors. With Robert Caradine, Anthony Edwards, Curtis Armstrong, Bernie Casey, Ted McGinley, Julie Montgomery. Dir. Jeff Kanew. R. 32, 117, 225, 307, 407, 411, 420, 528, 541, 566, 604, 617, 625, 663, 717, 727, 732, 747, 773, 781, 795, 830, 878

**SOLDIER'S STORY, A**—(1hr. 42m., '84) In 1944, a black soldier at a U.S. Army fort in the South becomes the latest victim in a series of unsolved slayings; this murder mystery is an adaptation of Charles Fuller's Pulitzer Prize-winning Off-Broadway hit, *A Soldier's Play*. With Howard E. Rollins Jr. and Adolph Caesar. Screenplay by Fuller; music by Herbie Hancock. Dir. Norman Jewison. PG. 44, 60

**SWANN IN LOVE**—(1hr. 50m., '84) In French, Eng. subtitles. Adapted from the Marcel Proust classic work of fiction—the first part of *Remembrance of Things Past*—the film chronicles Swann's passion for Odette, and his willingness to risk his reputation and friends for her. With Jeremy Irons, Ornella Muti, Alain Delon. Screenplay by Peter Brook. Dir. Volker Schlöndorff. R. 56

**\* TIGHTROPE**—(1hr. 54m., '84) Clint Eastwood plays a cop again, but the character, Wes Block, is considerably more complex than Dirty Harry. Block, a New Orleans homicide detective, investigates sex killings during working hours and then goes home to his two small blonde daughters, whom he adores. A psychopathic killer begins strangling prostitutes and Wes goes to investigate. The hookers he meets are seductive—surprisingly seductive—and after agonizing a bit he gives in. But after he has sex with a girl, she gets killed, and he slowly begins to realize the murderer is taunting him—forcing him to confront his own compulsions. Wes is not meant to be a psychopath himself—just a vulnerable and disappointed man, a loving father with a dark side, a man capable of treating his daughters with great tenderness and also of handcuffing whores to a bed. In other words, Eastwood has made a rather startling descent from the mythical to the pathetically human, from avenger to victim. Now that we get to see what he's been holding in, his tight, masklike acting makes more sense. This intriguing thriller was written and directed by Eastwood protégé Richard Tuggle, whose work as director is less lurid and violent than Eastwood's. With Genevieve Bujold, tender and authoritative as always, as the head of a rape crisis center. R. 22, 36, 58, 78, 92, 109, 111, 115, 118, 201, 206, 210, 211, 212, 214, 220, 234, 237, 300, 305, 401, 402,



## MOVIES

411, 420, 427, 439, 512, 517, 523, 541, 543, 554, 558, 561, 567, 573, 606, 614, 616, 625, 630, 633, 637, 640, 648, 653, 701, 710, 715, 716, 719, 727, 732, 746, 750, 775, 793, 794, 798, 800, 805, 806, 822, 830, 851, 867, 873, 878, 888

**UTU**—(1hr. 44m., '84) A drama based on a true incident: In New Zealand in the 1870s, the British army massacres a loyal village of Maoris (the native inhabitants) and a group of Maori rebels decide to enact "utu," their word for honor, against the British. With Anzac Wallace, Wi Kuki Kaa, Bruno Lawrence, Kelly Johnson, Tim Elliott. Dir. Geoff Murphy. R. 71

**WOMAN IN RED, THE**—(1hr. 27m., '84) Gene Wilder, as no one's romantic fantasy but his own, runs after a gorgeous, haughty model (Kelly Le Brock) and falls on his face. It's another of those films in which the adulterer is as adorable as a poodle puppy, and about as articulate. Based on the 1977 French farce *Pardon Mon Affaire*. Dir. Wilder. PG-13. 14, 24, 48, 71, 85, 93, 104, 105, 112, 114, 118, 202, 203, 210, 211, 223, 303, 407, 408, 410, 413, 422, 426, 447, 448, 450, 500, 531, 545, 550, 554, 567, 603, 616, 635, 640, 658, 663, 664, 667, 700, 708, 717, 721, 722, 732, 745, 746, 772, 774, 782, 796, 807, 830, 849, 858, 862, 863, 878

## Revivals

**ALEXANDER NEVSKY**—(1hr. 45m., '38) In Russian, Eng. subtitles. Purists deprecate this film, but it's more accessible and enjoyable than Eisenstein's others. Russian peasants defeat German invaders and solidify the Russian state under Nevsky's leadership. Great battle scenes, and a brilliant Prokofiev score. 47

**ALPHAVILLE**—(1hr. 40m., '65) In French, Eng. subtitles. Strange, jangling science fiction—a private eye leaves Earth for a futuristic society where people are run by a giant computer and emotion is treason. A good but familiar idea, not well enough executed. With Eddie Constantine, Anna Karina and Akim Tamiroff. Dir. Jean-Luc Godard. 95

**BREATHLESS (1959)**—(1hr. 29m.) In French, Eng. subtitles. Jean-Luc Godard's astonishing first feature with Jean-Paul Belmondo as the amoral hoodlum/stud and the late Jean Seberg as his faithless American girlfriend. Godard transformed American B-movie clichés into poetic lyricism, and American and French movies resounded with the shock of his innovations throughout the sixties. 5

**8½**—(2hrs. 20m., '63) In Italian, Eng. subtitles. Federico Fellini's portrait of a jaded movie director—an intellectual and dramatic feast. With Marcello Mastroianni, Anouk Aimée and Claudia Cardinale. 47

**GRAND ILLUSION**—(1hr. 52m., '37) In French, Eng. subtitles. Probably the best treatment of the dying of chivalry in warfare and the passing of aristocracy from the modern world ever made. It is sad, wise, and occasionally very funny, and it has a simplicity dependent on shrewdness and finesse. The acting is uniformly superlative. With Jean Gabin and Erich von Stroheim. Dir. Jean Renoir. 95

**HAROLD AND MAUDE**—(1hr. 31m., '71) A rich youth finds momentary happiness with an 80-year-old lady. There is a series of funny sick-humor gags, like faked suicides, but the set-up is too unbelievable to support the strained philosophy. With Bud Cort and Ruth Gordon. Dir. Hal Ashby. 96, 788

**HOLIDAY (1938)**—(1hr. 33m.) The delightful screen adaptation of a Broadway hit play by Philip Barry, featuring one of Katharine Hepburn's peerless romantic-comedy performances. With Cary Grant and Doris Nolan. Dir. George Cukor. 10

**JEZEBEL**—(1hr. 43m., '38) One of Bette Davis's three best performances (the other two are *The Letter* and *The Little Foxes*) as the reckless Southern belle whose high jinks end in tragedy and whose repentance comes too late. With Henry Fonda as the man whom she loves and who humiliates her. Dir. William Wyler. 10

**L'AGE D'OR**—(1hr., '30) Luis Buñuel's surrealist masterpiece about lust frustrated by social habit and timidity. A work of unparalleled insolence, *L'Age d'Or* caused riots at its premier in Paris and was banned by the chief of police. It's a savage, frequently obscene attack on the bourgeoisie, the church, society—all the forces that restrain the expression of individual will. Starring Gaston Modot and Lya Lys. Salvador Dalí contributed to the script. 47

**LETTER (1940), THE**—(1hr. 35m.) Bette Davis gives a memorable performance as the outwardly respectable but hypocritical colonial wife in Singapore who murders her lover. The whole community, eager to avoid a scandal, gathers around to protect her. Tense,

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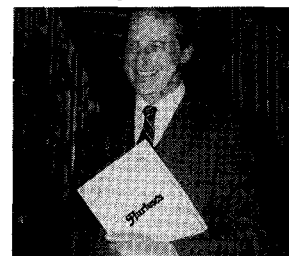
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## MOVIES

surprising, completely satisfying. With Herbert Marshall and James Stephenson. Screenplay by Howard Koch from the story and play by W. Somerset Maugham. Dir. William Wyler. 10

**LIMELIGHT**—(2hr. 25m., '52) One of the last of the Chaplin films, it verges on unpleasant narcissism at times, but it has its gems. Chaplin as an aging vaudeville losing his audience; the exquisite Claire Bloom as a young ballerina. In one of the great moments of screen history, Chaplin and Buster Keaton team up for a concert at the end of the movie—a scene that is both hilarious and pathetic. 96

**MEATBALLS**—(1hr. 33m., '79) A surprisingly gentle, sweet-natured romp about the kids and counselors at a Canadian summer camp. The movie is so loosely structured that Bill Murray, as the chief counselor and all-around great guy, gets a chance to run through his entire repertoire of put-ons, riffs, comic songs, and the rest. A relaxed, joyous, low-powered film, perfect for younger kids. Dir. Ivan Reitman. 39

**METROPOLIS**—(2hrs. '26) This silent film by Fritz Lang is one of the summits of German cinematic Expressionism. The screenplay is science fiction at its trashiest, but the technical effects and the *mise-en-scene* are spectacular by any standard and reward our careful consideration. There are moments of great (though inhuman) beauty, along with banalities of the most ludicrous sort. With Brigitte Helm. A reconstructed version of the film by composer Giorgio Moroder is currently in release. Discovered footage and stills have been added to the new version; the cutaway, silent-film titles have been retranslated and changed into subtitles; the images have been re-tinted to Lang's original specifications; and the film has been rescored with music by Adam Ant, Bonnie Tyler and others. 51

**MR. HULOT'S HOLIDAY**—(1hr. 16m., '54) In French with no subtitles—but you won't miss them. Hulot (director Jacques Tati), sojourning at a French seaside resort, confronts the perversity of inanimate objects and other motley dangers in this light, charming comedy. 10

**MY MAN GODFREY** (1936)—(1hr. 35m.) Society madcap Carole Lombard finds city-dump "bum" William Powell and wins the scavenger hunt—and we're off on one of the very best thirties screwball romps. The tramp becomes the family butler and manages to turn the household upside down. Powell and Lombard are a matchless match, and Alice Brady, Gail Patrick and Mischa Auer are in there helping heaps. Dir. Gregory La Cava. 95

**ONCE UPON A TIME IN THE WEST**—(2hrs. 45m., '69) The uncut version—twenty-two minutes were removed soon after the film's initial release—of Sergio Leone's epic spaghetti Western about the coming of the railroad to the American frontier. With Henry Fonda, Jason Robards, Claudia Cardinale, Charles Bronson, Woody Strode, Jack Elam. Music by Ennio Morricone. 2

**POSTMAN ALWAYS RINGS TWICE** (1946), **THE**—(1hr. 55m.) The first Hollywood version of James M. Cain's steamy pulp novel was a tame and impersonal piece of work, with some very good moments. John Garfield, sullenly scowling, is the amoral young drifter Frank; Lana Turner, in white turbans and tops, is vicious Cora; and Cecil Kellaway plays her fussy and unconsciously selfish husband Nick. The scene of his murder is memorable. Dir. Tay Garnett. 10

**THIRD MAN, THE**—(1hr. 44m., '49) A tense, thrilling manhunt drama set in postwar Vienna, based on Graham Greene's novel. Catch that perfect zither music. With Joseph Cotten, Alida Valli, Orson Welles and Trevor Howard. Dir. Carol Reed. 10

**TO HAVE AND HAVE NOT**—(1hr. 40m., '44) Lauren Bacall (in her debut) teaches Humphrey Bogart how to whistle (and a few other things). This is one of the great, messy Hollywood romances in which World War II is boiled down to a good-guys-vs.-bad-guys melodrama. It's as full of great lines as *Hamlet*. Dir. Howard Hawks. 10

**WISE BLOOD**—(1hr. 48m., '79) A harsh and funny yet immensely compassionate adaptation of Flannery O'Connor's first novel, a Southern gothic tale of Jesus-haunted fanatics, dimwits, and con artists. The unlikely hero (Brad Dourif), with burning eyes and a head thrust forward like a crane's, wants to set up a renege Church Without Jesus. Dir. John Huston. 12

**YOJIMBO**—(1hr. 50m., '61) In Japanese, Eng. subtitles. Top entertainment on many levels, set in a mountain village in 19th-century Japan and packed with drama, humor, and satire of the stupidities and evils of war. The direction and acting are magnificent. With the marvelous Toshiro Mifune. Dir. Akira Kurosawa. 13



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## Broadway

### Now Playing

**BRIGHTON BEACH MEMOIRS**—Neil Simon's play deals with two families and their struggles during the 1937 Depression when they are forced to live together in a small house in Brooklyn. With Roger Raines, Anita Gillette, David Margulies, Marissa Chibas, Barbara Tarbuck, Patrick Breen, Royana Black. Gene Saks has directed adroitly and vivaciously; Patricia Zipprodt's costumes and Tharon Musser's lighting can nowise be faulted. Tues.-Sat. at 8, Sat. at 2, \$25-\$35; Wed. at 2, Sun. at 3, \$20-\$30. Neil Simon, 250 W. 52nd St. (757-8646). 2 hrs., 40 mins. Major credit cards. ● **IRLS**

**LA CAGE AUX FOLLES**—George Hearn and Keith Michell star in a musical set in the south of France, based on the French stage comedy of the same name by Jean Poiret; book by Harvey Fierstein, music by Jerry Herman; directed by Arthur Laurents. It's a blend of drag-queen spectacle and domestic tenderness, a quietly moving love story, with glorious sets and costumes. Mon.-Sat. at 8, Sat. at 2, \$37.50-\$45; Wed. at 2, \$32.50-\$40; spec. balcony seats \$10 for all perf. Palace, Bdway & 47th (757-2626). 2 hrs., 40 min. All major credit cards. **IRLS**

**CATS**—The London musical, with a cast of 23 American "Cats," based on T.S. Eliot's *Old Possum's Book of Practical Cats*, with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. There's splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction — almost too much dazzlement. Mon.-Sat. at 8, Sat. at 2, \$30-\$45; Wed. at 2, \$25-\$40. Winter Garden, 1634 Bdway (239-6200). 2 hrs., 45 min. Credit cards. ●

**A CHORUS LINE**—Every generation needs its own backstage legend, and this is a worthy descendant of the great 1933 film classic *42nd St.* Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Mon.-Sat. at 8, Wed. & Sat. at 2, \$30-\$45. Shubert, 225 W. 44th (239-6200). 2 hrs., 10 mins. All major credit cards. ●●

**DEATH OF A SALESMAN**—Dustin Hoffman, Kate Reid, John Malkovich, and Louis Zorich return in the revival of the Arthur Miller play; directed by Michael Rudman. With Stephen Lang, Bruce Kirby, David Chandler, Jon Polito, Linda Kozlowski, Tim Sigorelli, Kathy Rossetter, Karen Needle, Anne McIntosh, and Michael Quinlan. Tues., Thurs., & Fri. at 8; Wed. & Sat. at 2, Sun. at 3; all performances \$25-\$42.50; 9/14-10/21. Broadhurst, 235 W. 44th (239-6200). 2 hrs., 40 mins. All major credit cards.

**DESIGN FOR LIVING**—George C. Scott directs Anne Swift, Raul Julia, and Frank Converse in a revival of the 1933 Noel Coward comedy about a *ménage à trois*, featuring Helena Carroll, Lisa Kirk, Cecilia Hart, Richard Woods, Robertson Carricart, and Arthur French. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; all tickets \$30, exc. Sat. which are \$33. Circle in the Square, 80th St. West of Bdway (581-0720). 2 hrs., 20 mins. All major credit cards.

**DREAMGIRLS**—Musical with book and lyrics by Tom Eyen about a group of singers, with the story starting in the early 60s and running thru the early 70s. Music by Henry Krieger, directed by Michael Bennett. An inventive, entertaining, and beautifully performed musical, with a group of talented young people. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, \$30-\$45; Wed. at 2, Sun. at 3, \$25-\$40. Imperial, 249 W. 45th (239-6200). 2 hrs., 45 min. Major credit cards. ●●

**42ND STREET**—Anne Rogers, Jerry Orbach, Karen Ziemba, and James Brennan in a musical based on the novel by Bradford Ropes which was made into the 1933 Warner Bros. film classic about producing a musical on Broadway. Clear? Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion. Book: Michael Stewart & Mark Bramble. Music: Harry Warren. Lyrics: Al Dubin. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, \$27.50-\$45; Wed. at 2, \$20-\$35. Majestic, 247 W. 44th (239-6200). 2 hrs., 15 mins. All major credit cards. ●●

**GLENGARRY GLEN ROSS**—David Mamet's 1984 Pulitzer Prize-winning comedy-drama concerns a group of real-estate salesmen, portrayed as both sharks and victims of a cutthroat system; directed by Gregory Mosher. With Joe Mantegna, Mike Nussbaum, Howard Witt, Lane Smith, James Tolkan, Jack Wallace, and J. T. Walsh. Mon.-Thurs. at 8, Sat. at 2, \$20-\$32.50; Fri. & Sat. at 8, \$25-\$35; Wed. at 2, \$20-\$30. John Golden, 252 W. 45th (239-6200). 2 hrs. All major credit cards. **IRLS**

**HURLYBURLY**—David Rabe's comedy about four Hollywood men and their relationships with wives and lovers; directed by Mike Nichols. With William Hurt, Judith Ivey, Harvey Keitel, Cynthia Nixon, Ron Silver, Jerry Stiller, and Sigourney Weaver. The production's a wonder, the acting a dream come true! Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; \$22.50-\$37.50. Ethel Barrymore Theater, 243 W. 47th (239-6200).

**MY ONE AND ONLY**—Tommy Tune plays a flying ace and Twiggly an aquacade star who once swam the English Channel in a musical production (music and lyrics from nine shows by George and Ira Gershwin —book by Peter Stone and Timothy S. Mayer), staged and choreographed by Thommie Walsh and Tommy Tune. A feast for eyes and ears! Tues.-Sat. at 8, \$25-\$45; Wed. at 2, \$23-\$40; Sat. at 2, Sun. at 3, \$25-\$45. St. James, 246 W. 44th (398-0280). 2 hrs., 30 min. All major credit cards. ● **IRLS**

**NOISES OFF**—Dorothy Loudon, Brian Murray, Paxton Whitehead, Victor Garber, and Linda Thorson are the stars of Michael Frayn's comedy which deals with the misadventures of a third-rate British acting troupe as it tours a farce through backwater towns; directed by Michael Blakemore. The play creates an atmosphere so charged with hilarity that sparks whiz about everywhere! Mon.-Thurs. at 8, Wed. at 2, \$20-\$30; Sat. at 2, \$22.50-\$32.50; Fri. & Sat. at 8, \$25-\$35. Brooks Atkinson, 256 W. 47th (245-3430). 2 hrs., 25 mins. Credit cards. **IRLS**

**OH! CALCUTTA!**—Long-running erotic musical comedy; sketches by Jules Feiffer, John Lennon, Leonard Melfi, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen. Directed by Jacques Levy, with choreography by Margo Sappington. Mon.-Thurs. at 8, \$25-\$40; Fri. at 8, Sat. at 7 & 9:30, Sun. at 7; \$30-\$45. Edison, 240 W. 47th (757-7164). 2 hrs. All major credit cards. ●●

**PATTI LA BELLE**—A one-woman show by the singer known as "Queen of rock and soul," and famous for her gold album *I'm in Love Again*; backed by an 18-piece orchestra. Tues.-Thurs. & Sat. at 8, Fri. at 7 & 10, Sun. at 3 & 7; \$20-\$30; 9/11-16. Gershwin, 51st W. of Bdway (586-6510). 2 hrs., 15 mins. All major credit cards. **IRLS**

**THE REAL THING**—John Vickery and Caroline Lagerfelt co-star in Tom Stoppard's witty and dizzyingly ingenious play which focuses on a playwright and his relationship with an actress; directed by Mike Nichols in a production that could scarcely be bettered. With Sara Botsford, Simon Jones, and Anthony Fusco. Mon.-Sat. at 8, \$25-\$37.50; Sat. at 2, \$25-\$35; Wed. at 2, \$20-\$30. Plymouth, 236 W. 45th (239-6200). 2 hrs., 40 mins. Credit cards. **IRLS**

**SUNDAY IN THE PARK WITH GEORGE**—Mandy Patinkin and Bernadette Peters star in a musical by Stephen Sondheim and James Lapine. Suggested by the Georges Seurat painting, *A Sunday Afternoon on the Island of La Grande Jatte*, the musical deals with Seurat and his mistress-model and is as clever a show as you are likely to see, with fine performances from the stars. Mon.-Sat. at 8, mats. Sat. & Wed. at 2, Sun. at 3; \$35-\$45. Booth, 222 W. 45th (239-6200). 2 hrs., 30 mins. All major credit cards. **IRLS**

**THE TAP DANCE KID**—A musical with book by Charles Blackwell, lyrics by Robert Loric, music by Henry (Dreamgirls) Krieger. Hinton Battle, Jimmy Tate, Sam Wright, Barbara Montgomery, and Martine Allard, head the cast which features a black and white ensemble. Story concerns the tradition of show business being passed down to a ten-year-old boy who is a gifted tapper and whose father wishes him

to become a lawyer; directed by Vivian Matalon. The dancing of Battle is nothing short of extraordinary, and there are winning performances from Allard and Wright. Tues.-Sat. at 8, Wed. at 2, Sat. at 2, Sun. at 3; \$25-\$45. Minskoff, 200 W. 45th (869-0550). 2 hrs., 40 mins. All major credit cards. **IRLS**

**TORCH SONG TRILOGY**—Harvey Fierstein's trio of plays, *International Stud*, *Fugue in a Nursery*, and *Widows and Children First*, with Jonathan Hadary and Sam Freed; Philip Astor and Peter Ratray do the matinees. An amusing as well as moving trio of plays about the homosexual world. Chevi Colton, Jeffrey Rogers, Diane Tarleton, Susan Edwards, and Christopher Gartin complete the cast; directed by Peter Pope. Mon.-Thurs. at 8, \$19.50-\$32.50; Fri. & Sat. at 8, \$25-\$35; Wed. & Sat. at 2, \$15-\$28.50. Helen Hayes, 240 W. 44th (944-9450). 3 hrs., 30 mins. All major credit cards. ●●

## Off Broadway

**AFTER THE FALL**—Frank Langella and Dianne Wiest star in a revival of Arthur Miller's play about a man's quest for some key to join together the disparate elements in his life; directed by John Tillinger. With Henderson Forsythe, Delphi Harrington, Mary Joan Negro, and Laurie Kennedy. Previews start 9/11 prior to a 10/4 opening. Previewing Mon.-Sat. at 8, Sat. & Wed. at 2; after opening, Tues.-Sat. at 8, Sat., Sun., & Wed. at 2. Playhouse 91, 316 E. 91st (831-2000).

**A...MY NAME IS ALICE**—Musical revue, conceived and directed by Joan Micklin Silver and Julianne Boyd, which looks at today's women through songs and sketches written by over 20 authors; with Mary Murray, Randy Graff, Vanessa Bell, Alaina Reed, and Roo Brown. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; \$17-\$22.50. Top of the Gate, 160 Bleecker St. (475-5120).

**AVNER THE ECCENTRIC**—A one-man show with clown/mime/juggler/magician Avner Eisenberg. Wed.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; \$15-\$22; from 9/14. Lamb's Theatre, 130 W. 44th (997-1780).

**BALM IN GILEAD**—Lanford Wilson's play presents a witty portrait of New York street life set in an all-night coffee shop; directed by John Malkovich. With Garry Sinise, Terry Kinney, Lynne Thigpen, Glenna Headly, Jeff Perry, Laurie Metcalf, Danton Stone, and Brian Tarantina. The playwright shows a true understanding of minutely diverse lives. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; \$22.50-\$25. Minetta Lane Theater, 18-22 Minetta Lane (420-8000).

**BLUE WINDOW**—Craig Lucas's comedy brings together seven persons before, during, and after a dinner party. He's a canny manipulator of words and perceives the interesting play of characters with the eye of an enterprising satirist. Under Norman Rene's direction, a cast of seven—Margo Skinner, Matt Craven, Maureen Silliman, Randy Danson, Christine Estabrook, Brad O'Hare, and Lawrence Joshua—gives precise, polished performances. Tues.-Thurs. at 8, Fri. & Sat. at 7 & 10; \$15. A Production Company presentation. Theater Guinevere, 15 W. 28th (686-1470).

**THE CHINESE MAGIC REVUE**—This talented troupe from Taiwan performs feats of daring, balance, Kung-fu, juggling, magic, acrobatics, sword-swallowing, fire-eating, and traditional dancing. And that's not all. Tues.-Sat. at 8, Sun. at 3 & 7:30, Wed. at 2; \$17.50-\$24 thru 9/16. Promenade, 2162 Bdway at 76th (580-1313).

**DANNY AND THE DEEP BLUE SEA**—A two-character play, by John Patrick Shanley, about a relationship between two violent and lonely young people who meet in a Bronx bar; directed by Barnett Kellman; with June Stein and John Turturro. Tues.-Fri. at 8, Sat. at 7 & 9, Sun. at 3 & 7; \$19-\$24.50. Circle in the Square Downtown, 159 Bleecker St. (254-6330).

**ELVIS MANIA**—Johnny Seaton plays tribute to "The King" by performing many of his biggest hits in this two-hour musical; staged by Leslie Irons; backed by a 5-man combo. Tues.-Thurs. at 8:30, Fri. & Sat. at 8:30 & 11; Sun. at 7; \$17.50-\$20. Off-on-Broadway Theatre, 1599 Broadway (582-0884).

**ENDGAME**—This is the silver anniversary production of Samuel Beckett's study of human dependency. Alvin Epstein, who co-starred in the U.S. premiere of the classic 25 years ago, directs and co-stars with Peter Evans, Alice Drummond, and James Greene. Tues.-Fri. at 8, Sat. at 7 & 10:15, Sun. at 3 & 7:30;



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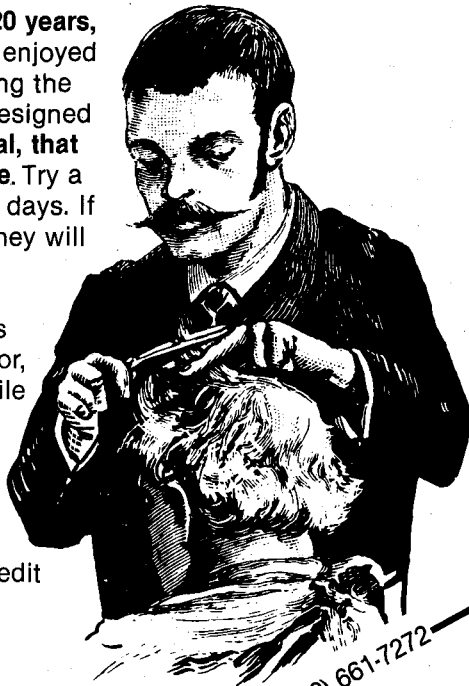
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## THEATER

\$22-\$25. Cherry Lane, 38 Commerce St. (989-2020).

**THE FANTASTICKS**—A musical fable in its zillionth year. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; \$16-\$20. Sullivan St. Playhouse, 181 Sullivan (674-3838). ●●

**FOOL FOR LOVE**—Sam Shepard's play, deals with a man and a woman battling for power in a motel room at the edge of the Mojave Desert; directed by the author; with Aidan Quinn, Page Johnson, Stephen Mendillo, and Moira Harris. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; \$22.50-24.50. A Circle Repertory production. Douglas Fairbanks Theater, 432 W. 42nd (239-4321). ●

**ISN'T IT ROMANTIC**—Wendy Wasserstein's comedy about two women struggling with love and career; directed by Gerald Gutierrez; with Lisa Banes, Marge Kotlisky, Scotty Bloch, Steven Gilborn, Nicholas Hormann, Tom Robbins, Cristine Rose, and Alan Rosenberg. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7. Lucille Lortel Theater, 121 Christopher Street (924-8782).

**LESTER SIMS RETIRES TOMORROW**—William Curtis's drama about a college professor facing mandatory retirement and the woman who offers him support. With George Murdock and Jennifer Rhodes; directed by Louis Erdmann. Thurs. & Fri. at 8, Sat. at 2 & 8, Sun. at 3 & 7:30; \$15. The Cubiculo, 414 W. 51st (265-2138).

**LITTLE SHOP OF HORRORS**—Based on Roger Corman's 1960 cult classic, play is set in a Skid Row flower shop run by a young botanical genius; music by Alan Menken, book and lyrics by Howard Ashman, who also directed. A man-eating plant is the star, enacted kinetically by Lynn Hippen and vocally by Ron Taylor. Tues.-Thurs. at 8, \$25-\$30; Fri. at 8, Sat. at 7 & 10, Sun. at 2 & 5, \$27.50-\$32.50. Orpheum, 126 Second Ave. (239-6200). ●●

**MR. JOYCE IS LEAVING PARIS**—Tom Gallacher's play about the author as a struggling young man and a successful older man; directed by Jordan Deitcher. Wed.-Sat. at 8, Sat. at 2:30, Sun. at 3 & 7; \$12 (9/19-22); \$15 & \$17.50 from 9/23. Harold Clurman, 412 W. 42nd (594-2370).

**NITE CLUB CONFIDENTIAL**—Dennis Deal's musical is the "sin-steeped story of a 50s nightclub singer, her rise, her fall, her lust." With Stephen Berger, Eileen Fulton, Steve Gideon, Denice Nolan, and Tom Spiroff. Tues.-Thurs. at 8, Fri. at 8 & 11, Sat. at 7 & 10, Sun. at 7:30; \$17.50-\$22.50. Ballroom, 253 W. 28th (594-0326).

**RELATIVELY SPEAKING**—Alan Ayckbourn's play, directed by Rick Meyer, deals with mistaken identity. The cast: Kristine Niven, James Kirsch, Kathleen Claypool, and Thomas Barbour. Tues.-Sat. at 8, Sat. at 2 & Sun. at 3; \$15. INTAR, 420 W. 42nd (243-2833).

**SHADES OF HARLEM**—Re-creation of an evening at the Cotton Club of the 20s, in the style of the period, with music composed by Frank Owens, Waller, Ellington, Sissle, Blake, Pinkard, Fields, and McHugh; dancing includes jitterbug, cakewalk, and tap. Mical Whitaker directs; in the cast are Ty Stephens, Bratrice McKenzie, Jerree Palmer, Ludie Jones, and Sheila Barker. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; \$17.50 to \$22.50. Village Gate, Thompson & Bleecker (475-5120).

**SPLIT SECOND**—Dennis McIntyre's play, directed by Samuel P. Barton and featuring John Danelle, Michele Shay, Norman Matlock, Peter Fernandez, Bill Cwikowski, and Helmar Augustus Cooper, is about a policeman facing a crisis of conscience after committing a violent act. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; \$17.50-\$22. Theatre Four, 424 W. 58th (246-8545).

**VIVA VITTORIO!**—Vittorio Gassman, in a one-man show, does excerpts from Chekhov, Shakespeare, Kafka's *Report to an Academy*, Dumas's *Kean*, (in English), and Pirandello's *The Man With the Flower in His Mouth*, (in Italian). Tues.-Sat. at 8, Sat. at 2, Sun. at 3 (9/23 at 7:30); \$22.50-\$27.50; 9/19-30. Promenade, Bdway & 76th (580-1313).

## Theater Companies

**AMERICAN JEWISH THEATRE**—Ernest Joselovitz's *Jesse's Land*, directed by Jeffrey Martin, is set in rural Connecticut and depicts a property struggle between a wealthy immigrant and his ambitious daughter-in-law. Tues., Wed., Thurs. & Sat. at 8; Sun. at 2 & 7; 9/19-11/15. 92nd St. Y, 1395 Lexington Ave. (427-6000).

**AMERICAN SHAKESPEARE REPERTORY**—*Macbeth*, 9/13, 15, 21, 29, in repertory with *Two Gentlemen of Verona*, 9/14, 16, 22, 27, 30, and *Richard III*, 9/20, 23, 28. Thurs.-Sat. at 8, Sun. at 3; \$7.50. Theater 22, 54 W. 22nd (279-9321).



## THEATER

**CHICAGO CITY LIMITS**—Improvisational theater with a musical comedy revue. Wed.-Thurs. at 8:30, Fri. & Sat. at 8:30 & 11; \$7.50-\$10. **Theater**, 351 E. 74th (772-8707).

**FIRST AMENDMENT COMEDY THEATRE**—Audience-suggestion improvisations, comedy revues, and guest comedians. Thurs.-Sat. at 8:30 & 10:30; \$6-\$7.50. **Theater**, 2 Bond St. (473-1472).

**JEAN COCTEAU REPERTORY**—Edward Radzinsky's *Theatre in the Time of Nero and Seneca* (translation by Alma Law). Nero confronts his tutor in a deadly play within a play; directed by Eve Adamson; with Craig Smith and Harris Berlinksky. A world premiere from the Soviet Union. Thurs.-Sat. at 8, Sun. at 3; \$10. **Theater**, 330 Bowery (677-0060).

**JEWISH REPERTORY THEATRE**—Kuni Leml, a new musical, in English, based on Goldfaden's classic Yiddish comedy, set in Odessa in 1880, pitting a domineering father against his enlightened daughter. Music is by Raphael Crystal, lyrics by Richard Engquist, directed by Ran Avni. Tues.-Thurs. at 8, Sat. at 8:30, Sun. at 3 & 7. \$12-\$15; thru 9/16. **Theater**, 344 E. 14th St. (279-4200).

**LA MAMA E.T.C.**—Esteban Fernandez Sanchez's *La Mulata*, an experimental epic of pre-Castro Cuba; directed by T. Riccio. Wed.-Sun. at 7:30; \$8; thru 9/30. **La Mama**, 47A E. 4th St. (475-7710). Benvenuto Festival: Thru 9/23, Falso Movimento's *Otello*, from Naples; 9/26-10/7, Krypton's *Aeneid*, from Florence; 10/10-21, La Gaia Scienza's *Torn Hearts*, from Rome. **La Mama Annex**, 66 E. 4th St. (475-7710).

**POLISH THEATRE INSTITUTE**—Tamara Karren's *Who Was This Man*, about the Polish-Jewish man of letters Janusz Korczak; 10/2 & 9 at 8, 10/8 at 3 & 8. Slawomir Mrozek's *Alpha*, which details the imprisonment of a national leader; 10/3-5, 10-12 at 8; 10/6 & 13 at 3 & 8; 10/7 & 14 at 3; \$8. **La Mama**, 74A E. 4th St. (254-6407).

**REPERTORIO ESPANOL**—Gloria Gonzalez's *Café Con Leche*; Julio Maricio's *La Valije*; Amandeo Vives's zarzuela, *Dona Francisquita*, a tribute to eternal Madrid; Federico Garcia Lorca's *Bodas de Sangre*; *Habana Singls!*, Cuban music. In Spanish in repertory; \$8-\$10; thru September. Phone theater for dates. **Gramercy Arts**, 138 E. 27 (889-2850).

**RIDICULOUS THEATRICAL COMPANY**—*The Mystery of Irma Vep*, a penny-dreadful, two-man show starring Charles Ludlam (the author) and Everett Quinton in multiple roles. Wed., Thurs., Fri. & Sun. at 8, Sat. at 7 & 10. 9/19-30, \$12. From 10/2, \$15-\$18. One Sheridan Square (691-2271).

**ROYAL COURT REP**—Phyllis Craig's *Murder Without Guilt*, Thurs., Fri. & Sat. at 8, Sun. at 3; *Bargain for Murder*, Mon. & Tues. at 8; *Murder One*, Wed. & Thurs. at 8; \$7. **Theater**, 301 W. 55th (997-9582).

**THE 13TH STREET THEATER**—Israel Horovitz's *The Indian Wants the Bronx*, directed by Ryker O'Hara, about two street punks caught up in their own terrorizing; *Line*, directed by Chris Bacher, about man's desire to be first. Seth Bornstein's *Hanging On*, directed by Edward Medina. Call theater for times. **Theater**, 50 W. 13th St. (675-6677).

**WEST SIDE REPERTORY**—Oscar Wilde's *An Ideal Husband*, directed by Andres Castro. Fri.-Sun. at 8, Sun. also at 3; \$7; thru 10/14. **Theater**, 252 W. 81st (666-3521).

### Off-Off Broadway

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

**AND THAT'S HOW THE RENTS GET PAID, PART IV**—(Or, *The Confessions of Conrad Gehrhardt*), by and with Jeff Weiss, starring Dorothy Cantwell. \$8. **The Performing Garage**, 33 Wooster St. (966-3651).

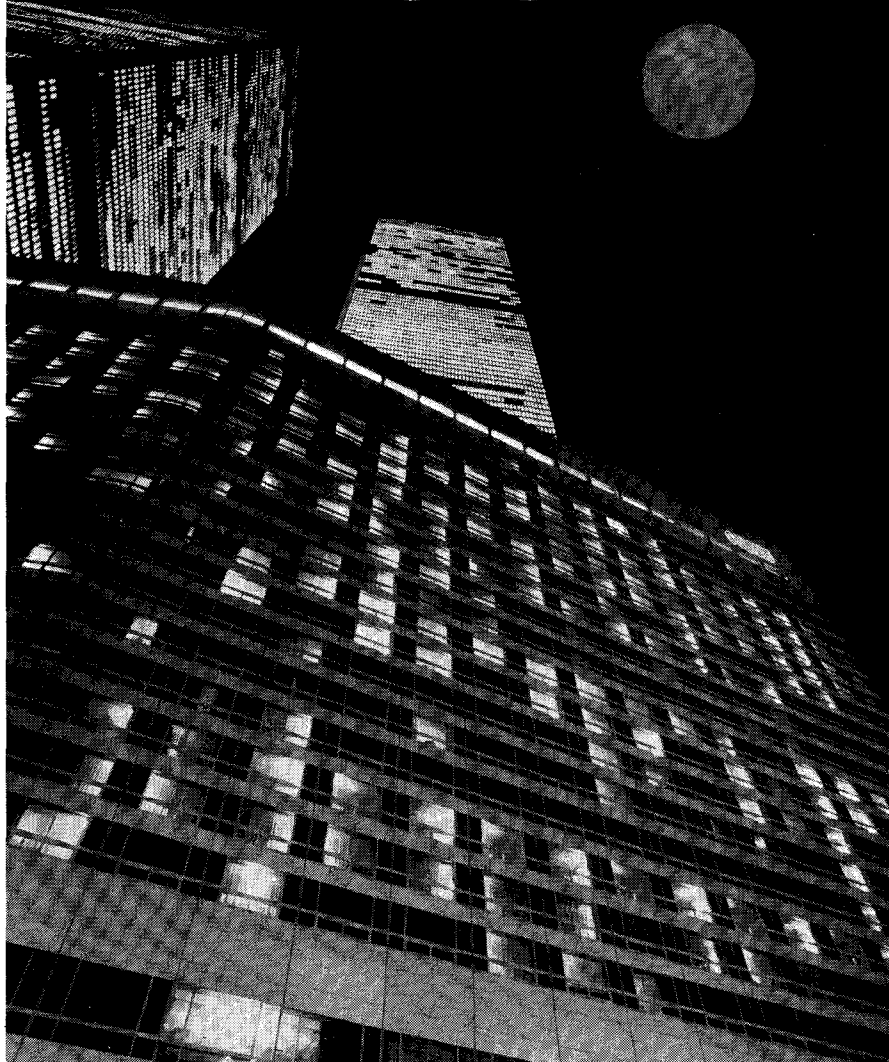
**CRADLE SONG**—A new musical by Jan Mullaney and Mary B. Phillips, about a Manhattan couple who fight to save their marriage; directed by Stephen Schwartz. Thurs.-Tues. at 8; \$8; 9/13-10/2. **Musical Theatre Works**, 133 Second Ave. (677-0040).

**DESIGN**—Max Navarre's comedy about two neurotic roommates and the woman they both love; directed by Jordan Roberts. With Cathy Hill, Michael O'Naul, Emile Jean Trimble. Tues.-Fri. at 8:30; 9/11-10/5. **C.A.S.H.**, 10 E. 18th (924-7882).

**DOUBLE BILL**—Fred Fondren's *Dog With No Front Paws* and Douglas Mendini's *Arizona Cowboys*; both explore an approach-avoidance attraction between men; both directed by Fred Fondren. Thurs. at 8, Fri. & Sat. at 10; \$8; 9/14-10/6. **Prometheus**, 239 Fifth St. (477-8689).

**A HATFUL OF RAIN**—Revival of the Michael Gazzo play, presented by None of the Above Repertory. 9/16-18, 23-25, 30, 10/1, 2, at 8; 9/23 and 30 at 2; \$8. **Sargent Theater**, 314 W. 54th (666-8417).

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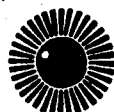


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## THEATER

**MAMMA I WANT TO SING**—Gospel musical, by Vi Higginsen and Kenneth Wydro, about a woman in the church choir who dreams of becoming a pop singer; directed by Grenoldo. Thurs. & Fri. at 8, Sat. at 11 a.m., 2 p.m. & 8; Sun. at 2 & 5; \$10-\$18. Heckscher, 1230 Fifth Ave. (534-2804).

**THE NEW YORKERS**—Murray Schisgal's new comedy, starring Adolph Green, Phyllis Newman, their daughter Amanda Green, and Allen Swift, spans three generations of a family; directed by Peter Maloney. Mon.-Sat. at 8. **Morse Center at Trinity**, 101 W. 91st (873-1650).

**THE NEW YORKERS**—Music and lyrics by Cole Porter, book by Herbert Fields, directed by Barbara Vann. Wed. & Thurs. at 8, Fri. & Sat. at 8:30, Sun. at 3:30; \$6-\$10; thru 9/30. **Medicine Show**, 6 W. 18th St. (255-4991).

**POET**—Written, directed, and performed by Richard Taylor, play is about a particularly discouraging day in the life of a street poet. 9/10-12 at 4. **FREE. Bruno Walter Auditorium**, 111 Amsterdam (870-1630).

**THE POKER SESSION**—William Atherton stars in a revival of Hugh Leonard's play; directed by Albert Harris. Story deals with a man's first night home from a mental institution. Tues.-Sat. at 8, Sun. at 7; \$12-14; from 10/9. **Theatre Off Park**, 28 E. 35th (679-6283).

**REHEARSAL FOR MURDER**—Comedy, written and directed by John Patrick Hart, about a playwright-producer blackmailed into hiring four dreadful actors for his Broadway comeback. Wed.-Sat. at 8, \$8; 9/12-29. **Village Performers**, 98A Third Ave. (505-6601).

**THE RIGHT DECISION**—Eliza Wyatt's play about a defense lawyer and a dancer, both recovering from a car accident; directed by Tony Alicata. Thurs.-Sat. at 7:30, Sun. at 4; \$6; thru 9/30. **18th St. Theater**, 145 W. 18th (279-4200).

**SCAN LINES**—Or *The Paradise of the Artificial Eye*, a multi-media performance by John Van Rymanant and Michael Galasso, presented by the Belgian theatre company, Plan K. 9/13-16 at 9; \$7. **P.S. 122**, 150 First Ave. (477-5288).

**SHEPSEL AN' THE BARRACUDA**—William Zachi's play about the meeting of two former friends in an East Harlem pool hall; directed by Frank Calo; with Eric Austin and Dayton Calli. Wed.-Sat. at 8; \$6; 9/12-10/6. **Sargent Theater**, 314 W. 54th (279-4200).

**SMOKING NEWPORTS AND EATING FRENCH FRIES**—Sebastian Stuart's comedy is set in a trailer in upstate New York and deals with the dreams and nightmares of trailer people. With Helen Hanft. Wed.-Sun. at 8; 11 p.m. perf. added Fri. & Sat.; \$4; thru 9/15. **Theater for the New City**, 162 Second Ave. (254-1109).

**SONGS OF THE OLE SOUTH**—Fred Fendren's *Self-Defense*; Gilbert Moses's *Roots*, and Gloria Harper's *The Petrified Man*; directed by Beatrice Winde. The plays are being done in tribute to Eudora Welty on the occasion of her 75th birthday. Thurs.-Sun. at 8; \$5, \$7. **Prometheus**, 239 E. Fifth St. (477-8689).

**THE SUNSHINE BOYS**—Revival of the Neil Simon comedy, directed by Anthony Palladino and Bernard Iato, assisted by Dance Theater Workshop. Sun.-Wed. at 7:30; \$6; thru 9/26. **18th St. Playhouse**, 145 W. 18th (869-3478).

**TENDER OFFER**—George Rattner's comedy about a man and woman caught up in the wheelings and dealings of international business; directed by Gordon Edelstein. Thurs. & Fri. at 8, Sat. at 7 & 10, Sun. at 3; \$8; thru 9/30. **Riverwest**, 155 Bank St. (243-0259).

**THERE IS NO JOHN GARFIELD**—Ernest Joselovitz's play, directed by Richard Hoeler; with Mary Conklin, Tom Cuff, Mike Domino, Andree Gagnon, Kenneth Talberth, and Joni Rudesill. Tues.-Sat. at 8, Sat. & Sun. at 3; \$6; 9/18-23. **Entermedia's Marquee Theatre**, Second Ave. & 12th (795-3104).

**TRESPASSES**—An autobiographical account of the abused childhood of playwright Barbara Santee; directed by Don Signore. Fri., Sat., Mon. & Tues. at 8, Sun. at 7; \$6; thru 9/30. **TOMI**, 23 W. 73 (678-7239).

**THE YELLOW WALLPAPER**—Laurie James in Charlotte Perkins Gillman's story of a woman driven into madness by her doctor/husband. 9/15 at 2:30. **FREE. Bruno Walter Auditorium**, 111 Amsterdam Ave. (870-1630).

**YOU NEVER CAN TELL**—Revival of the George Bernard Shaw comedy about a feminist who has raised her children according to her own enlightened principles, and the conflicts which ensue. Directed by Neal Weaver; Jean Gennis heads the cast, with Ronald Willoughby as her long-suffering husband. Wed.-Sat. at 8, Sun. at 3; \$8; thru 9/30. **Alvina Krause**, 306 W. 38th, 4th floor (564-3293).

### NEW YORK TICKET SERVICE

For information re theater, dance, and concert tickets, call 880-0755 noon to 6, Mon., Wed., & Fri.; 10:30-4:30, Tues. & Thurs. *New York Magazine* will be happy to advise you.



## Galleries

Galleries are generally open Tues.-Sat. from between 10 and 11 to between 5 and 6.

### SOLOS

#### Madison Avenue and Vicinity

- HELEN ADAMS**—Pastel drawings and paintings of Harvard College, 9/11-11/3. Childs, 956 Madison (772-6606).
- WALTER DARBY BANNARD**—Large-scale paintings with color applied in a wave-like motion, thru 9/29. Knoedler, 19 E. 70th (794-0574).
- FANNY BRENNAN**—Surrealistic paintings, postcard-size and smaller, 9/12-29. Coe Kerr, 49 E. 82nd (628-1340).
- RICHARD GEORGE**—Paintings of people in paradoxical situations, thru 9/29. Taghina-Milani, 1080 Madison (570-6173).
- IDA KOHLMAYER**—New paintings by a New Orleans artist, a former student of Hans Hoffman, 9/11-10/6. Gimpel Weitzenhoffer, 1040 Madison (628-1897).
- ROBERT MICHEL**—Works on paper, from 1918 through 1930, including mechanical fantasies and more abstract compositions; 9/15-10/27. Mathes, 851 Madison (249-3600).
- HENRY MOORE**—Drawings, sculpture, and prints, 9/12-10/28. Silberberg, 16 E. 79th (861-6192).
- GREGORY PAQUETTE**—Charcoal and conte drawings of interior scenes, views from buildings, still lifes, 9/11-10/6. Staempfli, 47 E. 77th (535-1919).
- LIVIO SAGANIC**—Recent abstract sculptures, thru 9/15. Facade, 1044 Madison (744-4997).
- MARJORIE STRIDER**—Wall sculptures and drawings, 9/12-10/13. Steinbaum, 903 Madison (734-3373).
- IRVIN TEPPER**—Ceramic coffee cups that have been deliberately broken and pieced together, then sanded down to reveal abstract patterns, thru 9/29. Vanderwoude Tanaanbaum, 24 E. 81st (879-8200).

#### 57th Street Area

- NICHOLAS AFRICANO**—New paintings and drawings, 9/11-29. Solomon, 724 Fifth (757-7777).
- KARL ANDERSON**—Impressionistic paintings by an American artist, the brother of Sherwood Anderson, thru 9/15. Grand Central, 24 W. 57th (867-3344).
- CHRISTINA BERTONI**—Open, vessel-shaped ceramic sculptures with "sites" inside them, thru 9/29. Munroe, 56 W. 57th (246-9616).
- PHILIPPA BLAIR**—Works by an artist from New Zealand, thru 9/29. Shippee, 41 E. 57th (319-2044).
- LOUISE BOURGEOIS**—New wax, bronze, and marble sculptures that combine both human and animal forms, 9/11-10/6. Miller, 724 Fifth (246-1623).
- CHARLOTTE BROWN**—"Flower Gardens"—recent works on paper and canvas, 9/11-10/13. Getler/Pall/Saper, 50 W. 57th (581-2724).
- JACK BUSH**—Major works by this late Canadian color field painter; 9/11-10/6. Emmerich, 41 E. 57th (752-0124).
- ARTHUR B. CARLES**—A selection of paintings from 1910 through 1935 by a pioneer of American Modernism; paintings by contemporaries of Carles's, including Bruce, Dove, Hartley, Hoffman, Marin, Sheeler; 9/11-10/27. Washburn, 42 E. 57th (753-0546).
- IRMA CAVAT**—Still life paintings, 9/11-29. Kennedy, 40 W. 57th (541-9600).
- ROZ CHAST**—Recent drawings, thru 9/29. Markel, 50 W. 57th (581-1909).
- MATTHEW DAUB**—Large-scale watercolors of lonely bus terminals and city streets, thru 9/29. French, 41 W. 57th (308-6440).
- RONALD DAVIS**—Large-scale abstract paintings in a series called "New Music," 9/12-10/6. Blum-Helman, 20 W. 57th (245-2888).
- RICHARD DIEBENKORN**—Selected prints 9/11-10/13. Heesy, 50 W. 57th (245-1420).
- GUDRUN FRADY**—Large-scale abstract paintings that allude to landscapes, 9/11-29. Phoenix, 30 W. 57th (245-5095).

**NANCY GROSSMAN**—Drawings of female figures in insolation, as well as in complex and ambiguous situations, thru 9/28. Dintenfuss, 50 W. 57th (581-2268).

**TOM HARDY**—Drawings and prints, thru 9/14. Kraushaar, 724 Fifth (307-5730).

**DAVID HUMPHREY**—New paintings, 9/11-10/6. McKee, 41 E. 57th (688-5951).

**JEFFREY MARON**—Bronze sculptures, thru 10/6. Del Re, 41 E. 57th (688-1843).

**PHIL SIMS**—Abstract paintings and drawings, 9/12-10/6. Oscarsson Hood, 41 W. 57th (750-8640).

**GARY STEPHAN**—Recent paintings and sculptures, 9/11-10/6. Marlborough, 40 W. 57th (541-4900).

#### East Village

- JAMES ALBERTSON**—New paintings, thru 9/30. Sharpe, 328 E. 11th (777-4622).
- SOL AQUINO**—Paintings and mixed-media works on paper by a California neo-expressionist, thru 10/7. Area X, 200 E. 10th (477-1177).
- ROBERT GARRATT**—Landscape paintings, thru 9/30. International With Monument, 111 E. 7th (420-0517).
- NANCY GLOVER**—Large-scale paintings that draw upon and combine the artist's personal experiences from the present day as well as from her early years in Montana, thru 9/30. Pictogram, 443 E. 9th (865-5476) Wed.-Sun. 1-6.
- THOMAS LAWSON**—One large painting, thru 10/7. Christminster, 336 E. 5th (475-8369).
- JOEL OTTERSON**—Floor-standing and suspended sculptures, and wall reliefs in a symmetrical, maze-like arrangement, thru 9/28. Nature Morte, 204 E. 10th (420-9544).
- JON SINGER/MURRAY HOCHMAN**—Paintings by both. Thru 9/30. Jus de Pomme, 338 E. 11th (674-3389).
- MIKE TICE**—Paintings depicting the artist's recollections and fantasies, thru 9/30. Sensory Evolution, 443 E. 6th (505-9144).
- TODT**—A floor-to-ceiling installation with political overtones, by two brothers, their sister, and a friend, 9/13-10/7. P.P.O.W., 216 E. 10th (477-4084).
- STEPHEN WESTFALL**—New paintings, thru 10/7. Garet, 204 E. 10th (475-8701).

#### SoHo and Tribeca

- JUNE ADLER**—Recent paintings, thru 9/27. Mussavi, 623 Broadway (505-2297).
- JOHN AXTON**—Dream-like paintings of New Mexico landscapes, 9/11-10/7. Szoke, 164 Mercer (219-3510).
- DAVID BATES/GERALD IMMONEN**—Six new paintings by a Dallas-based artist/Small-scale abstract paintings on masonite. Thru 9/29. Cowles, 420 W. Broadway (925-3500).
- HANNE DARBOVEN**—"Ansichten '82" (Views '82)—one major work comprised of 54 framed pieces, each containing a color photograph, a collage, and an ink drawing, 9/15-10/6. Castelli, 420 W. Broadway (431-5160).
- CAMILLE ESKELL**—Drawings of nightmarish images, using archetypal demon forms, thru 9/26. First Street, 386 W. Broadway (226-9011).
- DIANE FARRELL**—Paintings and drawings to do with the personal and universal significance of dreams, thru 9/22. A.I.R., 63 Crosby (966-0799).
- IRA JOEL HABER**—Works on paper, 1977-1983, 9/11-10/13. Herlin, 68 Thompson (431-8732).
- ED KERNS**—Abstract paintings with thick surfaces, rectilinear shapes, 9/14-10/10. Esman, 121 Spring (219-3055).
- BILL KOMOSKI**—New paintings, 9/11-10/5. Gladstone, 152 Wooster (505-8690).
- MARK KOSTABI/GRACE GRAUPE-PILLARD**—Paintings that depict the anonymity of modern city life/Cut-out pastel paintings of black street kids and adults. Thru 10/6. Bromm, 90 W. Broadway (732-6196).
- MARLA LIPKIN**—Landscape paintings, thru 9/13. Rainbow Connection, 100 Hudson (219-8017).
- MARKUS LUPERTZ**—Paintings from 1970 through 1984, thirty-six in all, by this German artist, thru 9/29. Boone, 417 W. Broadway (431-1818).

**MOLLY**—"Designer Guns, Inc."—guns as sculpture, adorned with unexpected materials, 9/15-10/4. Eno, 164 Mercer (226-5342).

**CHARLES PARSON**—Sculptures, drawings and constructions, thru 9/22. 55 Mercer (226-8513).

**ED PASCHKE**—Recent paintings by a Chicago artist, 9/15-10/10. Kind, 136 Greene (925-1200).

**LILIANA PORTER**—New paintings and drawings that explore the nature of reality, 9/15-10/6.

**HAP TIVEY**—"The Liberation of Machines"—paintings and drawings, 9/11-10/13. Brown, 100 Greene (219-1060).

**MIERLE LADERMAN UKELES**—An environmental installation entitled, "Maintenance City/Sanman's Place," thru 10/5. Feldman, 31 Mercer (226-3232).

**MARTIN WONG**—Paintings and an installation called, "Paintings for the Hearing Impaired," thru 10/6. Semaphore, 462 W. Broadway (228-7990).

#### Other

- JAMES ALLEN**—A retrospective of his industrial and urban etchings, and lithographs from the '30s and '40s, thru 9/16. Ryan, 452 Columbus (799-2304).
- JOSEPH DELANEY**—Paintings from 1933-1983, including works from the W.P.A. period, thru 9/15. Stragow, 80 Fifth (929-2734).
- MILTON GLASER**—A retrospective of this well-known graphic designer's work, including designs, posters, books, films, thru 9/28. Cooper Union, 7th St. bet. Third & Fourth Aves. (254-7474).
- JEFF**—Eight metal wall-relief sculptures made between 1973 and 1981; thru 10/17. CUNY Graduate Center Mall, 33 W. 42nd (790-4331).
- PAUL RAND**—A fifty-year retrospective of his typography and graphic design, 9/12-11/16. International Typeface Corporation, 866 Second Ave. (371-0699).
- MARK SCHLESINGER/RICHARD HENNESSY**—Abstract paintings/One painting, "The Siege of Breda," which alludes to Velasquez's "The Surrender of Breda," Thru 9/16. St. Peter's Church, 619 Lexington (935-2200).
- PETER WHITE**—Expressionistic landscape paintings, 9/13-10/13. Tower, 45 W. 18th (620-0505).

#### GROUP SHOWS

##### Madison Avenue and Vicinity

- CENTER FOR INTER-AMERICAN RELATIONS**—680 Park (249-8950). Mexican folk art from the collection of Nelson A. Rockefeller; 9/13-10/21.
- DAVIS & LANGDALE**—746 Madison (861-2811). Drawings and paintings by gallery artists, including Anderson, Kulicke, Shickler, York; thru 9/14.
- FACADE**—1044 Madison (744-4997). Works by gallery artists, thru 9/15.
- FOURCADE**—36 E. 75th (535-3980). Sculpture by Berlant, Chamberlain, de Kooning, Heizer, Smith, Westermann, others; thru 9/14.
- GRAHAM MODERN**—1014 Madison (535-5767). Paintings, drawings, and sculpture by Anuszkiewicz, Cicero, Crile, DeNiro, others; thru 9/14.
- MARBELLA**—28 E. 72nd (288-7809). Paintings by Hollowell, Inness, Marsh, others; thru 10/13.
- ROLLY-MICHAUX**—943 Madison (535-1460). Early aquatint etchings and lithographs by Miro; selected graphics by Marini, Moore, Picasso; sculpture by Berrocal and Wilson, thru 9/30.
- RONIN**—605 Madison (688-0188). Works by fourteen artists from Kyoto; thru 10/6.
- SCHLESINGER - BOISANTE**—822 Madison (734-3600). Works by Baron, Clemente, Goldfarb, Graham, Merz, Middendorf, Moore, Zilka, others; thru 9/21.
- SPANIERMAN**—50 E. 78th (879-7085). Paintings, watercolors, and drawings by American Expatriate artists, including works by Bridgman, Currier, Hitchcock, Knight, Robinson, Sargent, Weeks, others; thru 9/17.
- STONE**—48 E. 86th (988-6870). New works reviewed by the gallery during the past nine months, thru 9/29.
- WEINTRAUB**—992 Madison (879-1195). Paintings by Botero, Klee, Magritte, Picasso, Tamayo and others; sculpture by Archipenko, Arp, Calder, Miro and others; thru 9/30.



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## ART

**WILLARD**—29 E. 72nd (744-2925). "Selected Drawings by Eleven Artists" including Baron, Basquiat, Beuys, Haffika, Rothenberg, others; thru 10/6.

### 57th Street Area

**ARMSTRONG**—50 W. 57th (582-8581). Oil paintings and works on paper by gallery artists, including Bruder, Burko, Ernst, Gray, others; thru 9/15.

**BASKERVILLE & WATSON**—24 W. 57th (582-0058). Works by Fischer, Fishman, Hsu, Kass, Levine, Milani, Prince, Torreano, Wood; thru 9/29.

**BORGENICHT**—724 Fifth (247-2111). "German Prints: 1900-1984"—works by Baselitz, Beckmann, Beuys, Immendorf, Kirchner, Lupertz, Nolde, Palermo, Penck, Polke, others; thru 9/29.

**DE NAGY**—41 W. 57th (421-3780). Works by Butler, Gregor, Jarden, Nick, Romberg; 9/11-29.

**DEUTSCH**—20 W. 57th (765-4722). Paintings by gallery artists, including Avery, Burchfield, Gussow, Hopper, Schultz, others, and a separate show of contemporary Southwest Indian pottery; thru 10/3.

**FELICIE**—141 E. 56th (752-7567). Paintings, pastels, drawings by Correale, Fasanella, Johnson; thru 9/30.

**FINDLAY, JR.**—41 E. 57th (486-7660). Still life paintings by Adler, Brown, Filmus, Moore, Rasely; 9/12-10/6.

**FIRST WOMEN'S BANK**—111 E. 57th (644-0670). "Portraits: Form and Concept," with works by Bell, Benton, Corboy, Sharpe, Wilke, others; thru 9/14.

**FISCHBACH**—24 W. 57th (759-2345). Paintings by gallery artists, including Blaine, Brandt, Gunderson, Kraft, Loftus, Osborne, others; 9/15-10/3.

**GRUENEBAUM**—38 E. 57th (838-8245). Paintings by Brooks, Cavallon, Hartigan, Jörn, Kuhn, McNeil, Muller, Resnick; thru 9/29.

**ST. ETIENNE**—24 W. 57th (245-6734). American folk paintings by Hicks, Kane, Moses, Phillips, Pippin, others; thru 9/14.

**SIEGEL**—24 W. 57th (586-0605). Works by twenty-two artists, including Craddock, DiGiorgio, LaNoue, Messer, Ohlson, Parr, Resnick, others; 9/11-29.

**TATISTCHEFF**—50 W. 57th (664-0907). Works by gallery artists, including Brady, Clutz, Freeman, Levine, Perry, Van Wieck, others; thru 9/29.

**ZABRISKIE**—724 Fifth (307-7430). "Four Sculptors: Ritual and Artifact"—works by Bowen, Mendoza, Roosen, Shea; 9/12-10/6.

### East Village

**B-SIDE**—543 E. 6th (477-6792). Paintings and multiples by Cuvelier, Gosfield, Prol, Roman, Scarpulla, Wall; thru 10/7.

**DRAMATIS PERSONAE**—25 E. 4th (777-2017). Thurs.-Sun. 2-6. "Racist America"—works by artists addressing racism and its resurgence on American social and political scenes; thru 9/30.

**P.S. 122**—150 First Ave. (431-9888). Paintings and drawings by Buchan, Goetz, Lowenger; thru 9/30.

**PUBLIC IMAGE**—177 E. 3rd (587-4921). Cartoons by painters and commercial artists from all over the world, thru 10/6.

### SoHo and Tribeca

**CONDESO LAWLER**—76 Greene (219-1283). Works by Baroff, Dill, Glantzman, Gompertz, Kloth, Humphrey, Monti, Richter, Roode, Reumert, Thurlbeck, Yasa; thru 9/29.

**COOPER**—155 Wooster (674-0766). Works by Artschwager, Borofsky, Gober, Judd, Mangold, Salle; thru 9/29.

**49TH PARALLEL**—420 W. Broadway (925-8349). Canadian paintings and sculpture, by such artists as Borduas, Bush, Harris, Macdonald, Snow; 9/15-10/20.

**HARM BOUKAERT**—100 Hudson (925-6239). "Synthetic Art: The Big Show"—works by Artschwager, Colley, Coyer, Lichtenstein, Rauschenberg, Warhol, others; thru 10/6.

**HELLER**—71 Greene (966-5948). Glass works by Beecham, Morris, Taylor; thru 9/29.

**HOFFMAN**—429 W. Broadway (966-6676). "Past/Present"—works by several gallery artists, including Buchwald, Eddy, Ferrer, Gonzalez, Nicastri, Tworok; thru 9/28.

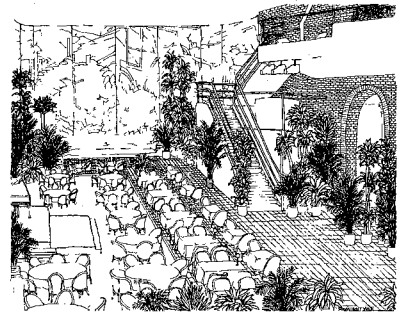
**KNOWLTON**—153 Mercer (431-8808). "Ecstasy!"—works by twenty-five artists, including Benglis, Bourgeois, Gare, Klein, Moufarrège, Samaras, others; 9/12-10/10.

**MANES**—177 Prince (505-5722). Works by gallery artists including Arndt, Cowin, Jaffe, Moss, Weiss, others; color photographs of India, Egypt, Italy and the U.S.A. by Mitch Epstein; thru 10/4.

**MANHATTAN ART**—81 Greene (219-2007). Works by Botts, Bills, Georges, Gompertz, Goodman, Heeks, Kapp, Lewis, Plate; thru 10/6.

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## ART

**SOHO CENTER FOR VISUAL ARTISTS**—114 Prince (226-1995). Works by Adams, De, Kujawa, Spilner; thru 10/13.

**SPERONE WESTWATER**—142 Greene (431-3685). Works by artists participating in the Brooklyn Academy of Music's 1984 Next Wave Festival; 9/12-29.

**STOLER**—13 White (966-5090). "Arabesque: Grand Gestures in Painting, Sculpture, and Decorative Arts"—works by Davis, Deutsch, Jaudon, Kostabi, Smyth, others; 9/14-10/13.

**THORP**—103 Prince (431-6880). Works by gallery artists, including Bower, DiDonna, Gornik, Kiff, Michaux, True, others; 9/11-29.

**WARD-NASSE**—178 Prince (925-6951). Paintings by Kane, Pellegrino, and Serban; multi-media pieces by Maciel; thru 9/13.

**WINDOWS ON WHITE**—55 White (269-0320). Works that express an attitude towards buildings and their interiors, by Aljian, Grove, Lee, Litke, Pepchinski, Sepkowitz; thru 9/30.

### Other

**ALA**—32 W. 20th (675-3267). Works by gallery artists, including Bianchi, Ceccobelli, Dessi, Finn, Gormley, Hambleton, Rosenthal, Wilding; thru 9/15.

**CITY**—2 Columbus Circle, 2nd Floor (929-6688). "Reverse Impressions: An Emphasis on Negative Space," with works by Bisson, Frazier, Lister, Serrano, Weider, Wool; thru 9/21.

**CREATIVE TIME'S ART ON THE BEACH**—Battery Park City Landfill, Gate 18, Chambers and West Sts. (571-2206). Eight groups, each including a visual artist, a performing artist and an architect, will create eight installations, thru 9/16.

**MUNICIPAL ART SOCIETY**—457 Madison (935-3960), Mon.-Sat. 11-5. Models, drawings, and close-up photographs detailing the restoration of The Statue of Liberty, thru 9/14.

**ONYX**—54 Irving Place (505-9001). Works on paper by six South African artists; thru 9/16.

**PRATT MANHATTAN CENTER**—160 Lexington (636-3517). "California: Idioms of Surrealism"—works by Albertson, De Forest, Webb, Yarber, others; 9/10-10/6.

**STORM KING ART CENTER**—Mountainville, New York (914-534-3115). "20th-Century Sculpture: Selections from The Metropolitan Museum of Art" with works by Calder, Di Suvero, Moore, Smith, others; also a group of outdoor sculptures by Louise Nevelson; thru 10/31.

## Photography

**ANSEL ADAMS**—A memorial tribute to America's pre-eminent landscape photographer, with over sixty photographs, thru 10/6. Light, 724 Fifth (582-6552).

**GEORGE L. AGUIRRE**—Laser color prints of notable women; thru 9/30. 4th Street Photo, 67 E. 4th (673-1021).

**AUGUSTE B. BRAQUEHAIS**—"The Paris Commune" photographs of the revolt against the French provisional government in 1871; thru 9/29. Wolf, 30 W. 57th (586-8432).

**BRASSAI**—Photographs of Paris nightlife in the 30's, 9/11-10/6. Marlborough, 40 W. 57th (541-4900).

**CARIMOOR**—20 E. 76th (772-1701). Sixty years of portraits by Peter Juley & Sons; thru 10/4.

**TRUDE FLEISCHMANN**—A retrospective of photographs taken before 1939, in Europe of Toscanini, Furtwaengler, Bruno Walter, others; 9/11-10/4. Austrian Institute, 11 E. 52nd (759-5165).

**MONIKA KRAJEWSKA**—28 black-and-white photographs of Polish Jewish cemeteries and tombstones, thru 10/15. YIVO, 1048 Fifth (535-6700), Mon.-Fri. 9:30-5:30.

**MICHEL SZULC KRZYZANOWSKI**—Humorous and improbable situations in black-and-white sequential photographs; thru 9/29. Laurence Miller, 38 E. 57th (319-1800).

**GEANNA MEROLA**—Photographs that have been drawn on, 9/13-10/15. Camera Club of New York, 37 E. 60th (223-9751).

**PACE/MACGILL**—11 E. 57th (759-7999). Photographs by Greenberg, Herron, Nagura, Schwartz; 9/14-10/13.

**RICHARD PARE**—Color photographs of Egypt, thru 9/29. Sander, 51 Greene (219-2200).

**BEN SEDEROWSKY**—Humorous photographs of edible objects, thru 9/28. Jacqueline's, 132 E. 61st (838-4559).

**STALEY-WISE**—177 Prince (777-1590). Vintage and modern photographs by Dahl-Wolfe, Horst, Newton, Ray, Turbeville, Walling, others; thru 9/15.

**LOUIS JAY SUCKLE**—Twenty-one black and white portraits of people at Dubrow's Cafeteria, thru 10/15. Popular Photography, 1 Park (503-3700).

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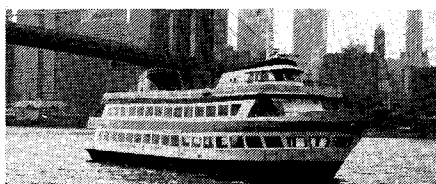
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## ART

### Museums

**AMERICAN CRAFT MUSEUM II**, International Paper Plaza, 77 W 45th St. Mon.-Sat. 10-5. \$1.50, seniors & children 75 cents. Rudy Autio Retrospective; 9/15-11/3.

**AMERICAN MUSEUM OF NATURAL HISTORY**, CPW at 79th St. (873-1300). 10-5:45; Wed., Fri.-Sat. 10-9. Contribution \$3; children \$1.50. (Free Fri.-Sat. 5-9). Gardner D. Stout Hall of Asian Peoples; 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India.

**ASIA SOCIETY**—725 Park Ave. at 70th St. (288-6400). Tues.-Sat. 11-6, Sun. 12-5. Closed Mon. The Rockefeller Collection of Asian Art: over 250 objects representing major art traditions from Afghanistan to Japan.

**BRONX MUSEUM OF THE ARTS**—1040 Grand Concourse at 165th St. (681-6000). Sat.-Thurs. 10:30-4:30, Sun. 11-4:30. \$1.50, students and seniors \$1. Native American Painting; thru 10/14.

**BROOKLYN MUSEUM**, 188 Eastern Pkwy. (638-5000). Wed.-Sat. 10-5, Sun. 12-5. \$2 suggested donation; students \$1. The Emily Winthrop Miles Collection of Wedgwood. . . Gowns by Grès; thru 1/6. . . Curator's Choice III: Spanish Colonial Arts of the Andes; thru 10/9. . . Color in the Summer: color photographs by more than 20 artists; thru 9/30.

**COOPER-HEWITT MUSEUM**, Fifth Ave. at 91st St. (860-6868). Tues. 10-9, Wed.-Sat. 10-5, Sun. 12-5. \$2; seniors & students \$1, free Tues. after 5. Manhattan Skyline: New York Skyscrapers Between the Wars; thru 9/23. . . Design in the Service of Tea; thru 10/28. . . Damask: a selection of historic and contemporary silk, linen and wool fabrics in damask weave; thru 11/4.

**FRICK COLLECTION**, 1 E. 70th St. (288-0700). Tues.-Sat. 10-6; \$1; students and seniors 50 cents. Sun. 1-6; \$2. Children under 10 not admitted. . . Clodian Terracottas in North American Collections; thru 9/30.

**GUGGENHEIM MUSEUM**, Fifth Ave., at 89th St. (360-3500). Tues. 11-8, Wed.-Sun. 11-5. \$2.50; students and seniors \$1.50. (Free Tues. 5-8). Modern Masters. . . Painting in Paris, 1909-1927: A Selection from the Permanent Collection; thru 9/30. . . Collection Gallery: Master Drawings; thru 10/14. . . Will Insley: The Opaque Civilization; 9/21-11/25.

**THE HUDSON RIVER MUSEUM**—Trevor Park-on-Hudson, 511 Warburton Ave., Yonkers (914-963-4550). Wed.-Fri. 10-5:30, Thurs. til 9, Sat.-Sun. noon-7. The Lens in the Garden; thru 9/16. . . Domestic Rituals: Photography of Mary Frey; thru 10/21.

**INTREPID SEA-AIR-SPACE MUSEUM**—Pier 86, W. 46th, at 12th Avenue (245-0072). Wed.-Sun. 10-5 (last admission 4). \$6, children \$3. 20th-century technology, highlighting man's achievements at sea, in the air, and in space. Newly on exhibit: The Hall of Honor, living memorial to American heroes. . . Grumman F-11 Tiger.

**JEWISH MUSEUM**—Fifth Ave. at 92nd St. (860-1888). Sun 11-6, Mon.-Thurs. noon-5:30, Tues. to 9, Fri. to 5. Closed Sat., major Jewish holidays. Israel in Antiquity. . . Coins Reveal. . . Le-Hayyim-To Life! Cups of Sanctification and Celebration; 9/12-Spring '85.

**METROPOLITAN MUSEUM OF ART**, Fifth Ave. at 82nd (879-5500). Tues. 9:30-8:45, Wed.-Sun. 9:30-5:15. Suggested contribution \$4; children & seniors \$2. Reinstalled galleries of Egyptian Art. . . The New Jack and Belle Linsky Galleries of European paintings, furniture, porcelain, bronzes, and jewelry. . . Greek and Roman Treasury. . . New Installations in the American Wing. . . Roman Portraits and Reliefs from the First Century B.C., through the Third Century A.D. . . Paintings and Manuscripts from the Collection of Prince Sadruddin Aga Khan; thru 10/14. . . Sports in Ancient Greece. . . New Galleries for Ancient Near Eastern Art. . . African Ivories; thru 12/30. . . Rhode Island Needlework, 1730-1830, thru 9/23. . . Aspects of the City: 20th-century paintings; thru 9/29. . . Te Maori: Maori Art from New Zealand Collections; 9/11-1/6. . . The Etchings of James McNeill Whistler; 9/14-11/11. . . The Lithographs of James McNeill Whistler: The Gift of Paul Walter; 9/14-11/11. The Cloisters, Fort Tryon Park (923-3700). Medieval Collection.

**PIERPONT MORGAN LIBRARY**—29 E. 36th St. (685-0008). Tues.-Sat. 10:30-5. \$2 suggested donation. Master European Drawings from the National Gallery of Ireland; thru 11/25. . . William Morris: The 150th Anniversary of his Birth; thru 11/25. Landscape Etchings by Rembrandt; thru 11/25. Manuscripts of Irish Authors; thru 11/25.

**MUSEUM OF AMERICAN FOLK ART**—125 W. 55th St. (581-2474). Tues. 10:30-8; Wed.-Sun. 10:30-5:30. \$2; seniors and students \$1; free Tues. eve. The World of Grandma Moses; 9/12-10/28.



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## ART

**MUSEUM OF THE AMERICAN INDIAN**, Broadway and 155th St. (283-2420). Tues.-Sat. 10-5; Sun. 1-5. \$2; seniors and students \$1. Art and artifacts from North and South America, ancient to modern. ... Arctic Art of the Eskimo. ... Dragons in the New World: Native Americans and the China Trade; thru 9/30. ... Drums and Bustles; thru 9/30.

**MUSEUM OF BROADCASTING**—1 E. 53rd St. (752-7684). Tues. 12-8, Wed.-Sat. 12-5. \$3; \$2 students; \$1.50 children & seniors. Cassettes available for viewing at museum include documentaries, news, dramatic and comedy shows. Also special screenings daily. Metromedia and the Du Mont Legacy; thru 9/20. ... See It Now: A Retrospective; 9/14-11/1.

**MUSEUM OF THE CITY OF NEW YORK**, Fifth Ave. at 103rd St. (534-1672). Tues.-Sat. 10-5; Sun. 1-5. Free. The Big Apple: multi-media history of New York from 1524-1983; thru '84. ... New Toy Gallery. ... Rooms from the Home of John D. Rockefeller Sr. ... The City Scene: 1820-1920; thru 10/14.

**MUSEUM OF HOLOGRAPHY**—11 Mercer St. (925-0526). Wed.-Sun. 12-6. \$2.75; children & seniors \$1.50. In Perspective, permanent exhibition on the history and development of holography. ... Holography (Re)Defined/Innovation through Tradition; thru 10/7.

**MUSEUM OF MODERN ART**, 11 W. 53rd St. (708-9400). Daily 11-6, Thurs. til 9. Closed Wed. \$4.50; students \$3; seniors \$2. New West Wing. ... Color Photographs: Recent Acquisitions; thru Oct. ... Irving Penn: Retrospective; 9/13-11/27.

**NASSAU COUNTY MUSEUM OF FINE ART**—1 Museum Drive, Roslyn, L.I. (516-484-9337). Tues.-Fri. 10-4:30; Sat., Sun. 1-5. Closed Mon. Free. Andrew Lyght: 3-D Paintings; thru 10/7. ... Long Island Sound Steamboats; thru 10/7.

**NATIONAL ACADEMY OF DESIGN**—1083 Fifth Ave., at 89th St. (369-4880). Tues. 12-8, Wed.-Sun. 12-5. (Free Tues. 5-8). \$1.50. Selections from the Permanent Collection. ... Arthur B. Carles: Painting With Color; 9/11-11/4.

**NEW-YORK HISTORICAL SOCIETY**, Central Park West at 77th St. (873-3400). Tues.-Fri. 11-5, Sat. 10-5, Sun. 1-5. \$2; children 75 cents. The World of Tiffany: The Neustadt Collect of Tiffany Lamps. ... Five New York Families; thru 11/18. ... Visions of Liberty; thru 1/13. ... Watercolors from the Society's Permanent Collection; thru 10/28. ... Lost in the Shuffle: Playing Cards and Board Games from Bygone Days; thru 11/4. ... Ardent Spirits and Demon Rum: Temperance Movements in America; thru 9/30. ... The City Seen; 9/12-1/27.

**NEW YORK PUBLIC LIBRARY**—Central Research Building, Fifth Ave. and 42nd St. (661-7220). Daily ex. Sun. 10-6; some collections to 9. Fifty Years of American Poetry; thru 10/31. ... Censorship: 500 Years of Conflict; thru 10/15. ... The Center for Book Arts: The First Decade; thru 11/29. Lincoln Center, 111 Amsterdam Ave. (870-1600). The DeMille Dynasty: First Family of Hollywood, Theatre and Dance; thru 9/29. ... Terpsichore Revisited: 40th Anniversary of the Dance Collection; thru 9/22. Donnell Library Center, 20 W. 56th St. The Fourth International Batik Exhibit: Nine Contemporary Masters; thru 9/29.

**QUEENS MUSEUM**, New York City Bldg., Flushing Meadow (592-5555). Tues.-Sat. 10-5; Sun. 1-5. Contribution suggested. The Abiah Collection: Six Henry Moore Sculptures; thru 11/30. ... Shirley Irons: Paintings; 9/15-11/4. ... Joseph Ternbach Conservator/Collector; thru 1/13.

**WHITNEY MUSEUM**, Madison Ave. at 75th (570-3676). Tues 1-8, Wed.-Sat. 11-5, Sun. 12-6. \$3, seniors \$1.50. 20th-Century American Art: Highlights of the Permanent Collection. ... Calder's Circus. ... Viola Frey; thru 9/30. ... Print Acquisitions 1974-1984; thru 11/25. Whitney Museum at Philip Morris, 42nd at Park (878-2530). The Art of Music: American Paintings and Musical Instruments 1770-1910; thru 9/19.

## Auctions

**CHRISTIE'S**—502 Park Ave. at 59th St. (546-1000). 9/13 at 10 & 2: American and European Prints. On view from 9/8. East, 219 E. 67th St. (570-4141). 9/11 at 10: Furniture, Paintings, Decorative Objects and Photographs. On view from 9/7. 9/12 at 2: Continental, English, and American Silver. On view from 9/8. 9/13 at 10 & 2: Antique and Fine Jewelry. On view from 9/8.

**DOYLE**—175 E. 87th St. (427-2730). 9/12 at 10: Fine 19th-Century Furniture, Paintings and Decorations, including Tiffany and Art Nouveau, Bronzes, Orientalia, Silver, and Rugs. On view from 9/8.

**PHILLIPS**—406 E. 79th St. (570-4830). 9/12 at 11: Furniture and Decorations. On view from 9/8.

**SOTHEBY'S**—York Ave. at 72nd St. (472-3400). 9/11 at 9:30 & 2: Sotheby's Arcade Auctions. On view from 9/6.



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**Lincoln Center**, 62nd-66th Sts., Columbus-Amsterdam Aves. Alice Tully Hall (362-1911), Avery Fisher Hall (874-2424), Library Museum (870-1630), Metropolitan Opera House (362-6000), New York State Theater (870-5570)

**Madison Square Garden**, Seventh Ave. at 33rd St. (563-8000)

**Merkin Concert Hall**, Abraham Goodman House, 129 W. 67th St. (362-8719)

**Metropolitan Museum**, Fifth Ave. and 82nd St. (570-3949)

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## Concerts

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### Monday, September 10

**ROD STEWART**—Madison Square Garden at 8. \$15, \$17.50.

**JULIO IGLESIAS**—Radio City Music Hall, Sixth Ave. and 50th St. (757-3100), at 8. Note: some tickets remain for tonight's concert, a benefit for Casita Maria, the oldest Hispanic settlement house in the South Bronx: \$50-\$150. Phone 489-8420 or 581-7370.

**ENCORE CHAMBER PLAYERS**—Quantz, Devienne, Bizet. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

**GEORGE MCPHEE**, organist. Widor, Stover, Sweelinck, Franck. Second Presbyterian Church, 6 W. 96th St., at 8. \$4.

**AMERICAN JAZZ BAND**—Jazz standards, led by Gary Pace. Bryant Park, off Sixth Ave. and 40th-42nd Sts., at 12:30. Free.

### Tuesday, September 11

**CHAMBER MUSIC SOCIETY OF LINCOLN CENTER**—"J.S. Bach: A Musical Offering." The Academy of Ancient Music Chamber Ensemble (N.Y. debut), Christopher Hogwood director. Concerto in c for Oboe and Violin; Two Fugues from "The Well-Tempered Clavier," arranged by Mozart; Violin Concerto in d; Toccata and Fugue in a for Solo Violin; Suite No. 2 in b for Flute. Alice Tully Hall at 8:30. Pre-concert lecture by Mr. Hogwood: "Transcription—Translation or Treachery?"; at 6. \$15 for both; \$6 for lecture alone.

**ROD STEWART**—See 9/10.

**JULIO IGLESIAS**—See 9/10. Sold out tonight.

**JOHN WALKER**, organist, Trinity Church, Broadway at Wall St., at 12:45. Free.

**SAM JACOBS SEXTET**—Funk, jazz, Afro music. Cooper Park, Third Ave. and 7th St., at 12:15. Free.

**MUSIC LIVE!**—Truck and Warehouse Theater, 79 E. 4th St. (254-5060), at 7:30. \$3.

### Wednesday, September 12

**CHAMBER MUSIC SOCIETY OF LINCOLN CENTER**—"J.S. Bach: A Musical Offering." Performer members of the Society, with guest artists, and

the Academy of Ancient Music Chamber Ensemble. Program includes the Brandenburg Concerto No. 5, the Concerto for Three Violins, and three sinfonias from cantatas, two of them played on both contemporary and early instruments. Alice Tully Hall at 8. Pre-concert lecture by Christoph Wolff, at the Lincoln Center Library Bruno Walter Auditorium: "Bach's Collegium Musicum—the Chamber Music Society of Leipzig"; at 6. \$15 for both; \$6 for lecture alone.

**JULIO IGLESIAS**—See 9/10. Sold out tonight.

**EVAN JOHNSON**, Baroque violin/**JULIANNE BAIRD**, soprano; with Loretta O'Sullivan, Baroque cello; Andrew Appel, harpsichord; James Christi, organ. Violin sonatas by Corelli and Biber; arias by Bach and Handel. Merkin Concert Hall at 8. \$7.50, \$10.

**JEFFERSON STARSHIP**—Concerts on the Pier, Twelfth Ave. and 45th St. (249-8870), at 7:30. \$10.

**GEORGE SEUFFERT BAND**, George F. Seuffert conductor. World Trade Center Plaza at 12:15. Free.

### Thursday, September 13

**MAXWELL JARMAN**, bass-baritone/**MARGERY TEDE**, mezzo-soprano. Maori art songs, and songs of sea and travel. Merkin Concert Hall at 8. \$8.50.

**PHOENIX**—"Basically Baroque." Music by Handel, Bach, Blangini, Corri. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

**ROBERTA RUST**, pianist. Lincoln Center Library at 4. Free.

**FRED JACOBOWITZ**, clarinetist. Classical music and jazz. Olympic Tower atrium, Fifth Ave. and 51st St., at 5:30. Free.

**JOSEPH VILLA**, pianist/**THEODORE ARM**, violinist/**PAUL NEUBAUER**, violist/**WARREN LASH**, cellist. Fauré's Piano Quartet in c; Dvorak's Piano Quartet in E-flat. Bargemusic Ltd., Fulton Ferry Landing, Brooklyn (624-4061) at 7. \$7.

### Friday, September 14

**LAURA BRANIGAN**—Avery Fisher Hall at 8. \$15.50-\$18.50.

**CHAMBER MUSIC SOCIETY OF LINCOLN CENTER**—"J.S. Bach: A Musical Offering." Performer members of the Society, and guest artists. Brandenburg Concerto No. 6; Sonata No. 1 for Flute and Harpsichord; Harpsichord Concerto No. 1; Brandenburg Concerto No. 4. Alice Tully Hall at 8:30. Pre-concert recital by Anthony Newman, organist; Bach program, at 6. \$15 for both; recital alone, \$6.

**THE ALARM**—Concerts on the Pier, Twelfth Ave. at 45th St. (249-8870), at 7:30. \$10.

**JOY BLACKETT**, mezzo-soprano, with pianist Samuel Sanders. Art songs, arias, and folk songs including works by Thomson. A Chelsea Fest event. General Theological Seminary, Ninth Ave. and 20th St., at 8. Free.

**SANG-HIE LEE**, pianist. Lincoln Center Library at 4. Free.

**JAMIL NASSER ALL-STARS**, with Harold Mabern and Frank Gant, and guest artist George Coleman. Bryant Park, off Sixth Ave., 40th-42nd Sts., at noon. Free.

**DAVID ARTHUR SILVA**—Singer-songwriter, with country-folk music. Good Coffee House, 53 Prospect Park West, Brooklyn (768-2972, Fri. after 8), at 9. \$4.

**DAVID JACKSON**, recorder. Student recital, Aaron Copland School of Music, Queens College, LIE and Kissena Blvd., Flushing, at 1:30. Free.

**LEON ECHEVERRI**, guitarist. Student recital. See above for locale. At 2:30. Free.

### Saturday, September 15

**ST. LUKE'S CHAMBER ENSEMBLE**—Bach program: Suite No. 2 in b; Sonata No. 3 for Viola and Harpsichord; Concerto for Two Violins in d; Suite No. 4 in D. Merkin Concert Hall at 9. \$10.

**CHAMBER MUSIC SOCIETY OF LINCOLN CENTER**—"J.S. Bach: A Musical Offering." Member performers of the Society, with guest artists. Cantatas Nos. 199, 55, and 171; Overture No. 3. Alice Tully Hall at 8:30. Pre-concert recital at 6: organist Gillian Weir; Bach program. \$15 for both; \$6 for the recital alone.

**RICK SPRINGFIELD**, with Corey Hart. Radio City Music Hall, Sixth Ave. and 50th St., at 8. Sold out

**JORGE MORAD/GLORIA MIRABAL**—Spanish, Portuguese, and American folk and popular music. Carnegie Recital Hall at 8:30. \$10.

**GRUPO AYMARA**—Music of Bolivia. Alternative Museum, 17 White St. (966-4444), at 8. \$9.

**MILFORD GRAVES**, drummer and multi-percussionist/**HUGH GLOVER**, reedman and pianist. Jazz. Greenwich House, 27 Barrow St., at 9. \$10.

**RICK LAIRD/ARNIE LAWRENCE/ANDY LAVERNE/WARREN SMITH**—Jazz quartet. A Chelsea Fest event, at General Theological Seminary, Ninth Ave. and 20th St., at 8. Free.

**SEUFFERT BAND**, George F. Seuffert conducting. Queens County Farm Museum, on the lawn. 73-50 Little Neck Parkway, Floral Park (468-4355), at 3. Free.

### Sunday, September 16

**RICK SPRINGFIELD**—See 9/15.

**MICHEL BLOCK**, pianist. Messiaen, Schumann, Granados, Fauré, Berio, Rachmaninoff. Alice Tully Hall at 3. \$6.50, \$8.50.

**ST. PETER'S CHURCH**—At 5: Jazz Vespers, with the Art Baron Quartet, offering. At 7:30: David Rosenbloom, with Electric Chorus and Orchestra; \$4. Lexington Ave. at 54th St. (935-2200).

**DICK HYMAN**, jazz pianist and organist/**RUBY BRAFF**, cornetist. Excerpts from their recording "America the Beautiful." All Saints' Church, Madison Ave. and 129th St. (534-3535), at 3:30. Free.

**LARRY KING**, organist, with members of the church choir, in readings, the Compline service, and organ meditations. Trinity Church, Broadway at Wall St., at 9 p.m. Preceded at 8:45 by the ringing of the tower bells. Free.

**SEUFFERT BAND**, George F. Seuffert conducting. Forest Park Music Grove, Queens, at 3. Free.

**JOSEPH VILLA**, others. See 9/13. Today at 4.

**SHERRY ZANNOTH**, soprano/**STEPHEN HUNTER**, baritone. A recital of operatic arias, songs, pop music, and lieder. Salem Lutheran Church auditorium, 450 67th St., Brooklyn, at 4. \$5.

**DONNY & MARIE OSMOND**—Westbury Music Fair, Brush Hollow Rd., Westbury, L.I. (516-333-0533), at 3 and 7. \$15.75.

**MASTER U. SRINIVAS**—Classical music of India, played on the mandolin by a child prodigy. Fine Arts Center, SUNY at Stony Brook, L.I. at 3. \$5.

### Monday, September 17

**KATHLEEN BUTLER**, violinist, with Julie Lustman, pianist-harpsichordist, and John Lochner, cellist. Biber, Beethoven, Brahms, Smart, Copland. Merkin Concert Hall at 8. \$7.

**CLAY RUEDE**, cellist, with pianist Thomas Schmidt. Beethoven, Hindemith, Debussy, Chopin. Carnegie Recital Hall at 8. \$6.

**RUSH**—Rock concert. Madison Square Garden at 8. \$13.50, \$17.50.

**RICK SPRINGFIELD**—See 9/15. If available, \$13.50, \$15.50.

**HUASOS QUINCHEROS/HERMANOS SILVA**—Chilean music; Don Francisco Mario Krentsberger emcee. Alice Tully Hall at 7:30. \$15.

**JUDITH NICOSIA**, soprano/**JOHN OLUND**, tenor/**SIDNEY JOHNSON**, baritone/**WALTER HILSE**, pianist. Songs of Griffes, a 100th-birthday salute. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

**LA SENSUAL**—Salsa music. Bryant Park, off Sixth Ave., 40th-42nd Sts., at 12:30. Free.

### Tuesday, September 18

**KUN-WOO PAIK**, pianist. Works of Liszt, Schumann, Beethoven, Poulenc, Prokofiev. Benefit for the Korean Music Foundation. Merkin Concert Hall at 8. \$25.

**KENNETH MALLOR**, pianist. Beethoven's "Moonlight" Sonata, and music of Chopin. Trinity Church, Broadway at Wall St., at 12:45. Free.

**ELIAS TANENBAUM**—60th-birthday concert for the composer. Performers include the Arioso Trio, Joe Gustafest, Gagego, others. Symphony Space at 8. \$3.

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**MUSIC LIVE!**—See 9/11.

**THE CLUBMEN**, with Johnny Murphy and Paddy  
Farrell, and the Irish Step Dancers. Thompson Hill  
Park, Greenpoint Ave. and 43rd St., Queens, at 7.  
Free.

Wednesday, September 19

**DIANA ROSS**—Radio City Music Hall, Sixth Ave. and  
50th St. (757-3100), at 8. Sold out.

**MENDELSSOHN STRING QUARTET**—Mendels-  
sohn's Variations and Scherzo for String Quartet, and  
Quartet in a, Op. 13; Schoenberg's Fourth Quartet,  
Op. 37. Merkin Concert Hall at 8. \$10.

**SENIOR CONCERT ORCHESTRA OF NEW  
YORK**, Daniel Vandersall conductor and cellist;  
Rev. D'Artega conductor; pianist Neil Rutman.  
Carnegie Hall at 2.

**ROSTAL AND SCHAEFER**, duo-pianists. Carnegie  
Hall at 8. \$6-\$12.50.

Thursday, September 20

**PETER ALLEN**—Carnegie Hall at 8. Sold out.

**DIANA ROSS**—See 9/19. Tonight, also at midnight.

**ROBERT DEGAETANO**, pianist. U.S. premiere of a  
sonata by Richard Strauss; other works. Merkin Con-  
cert Hall at 8. \$10.

**EVELYNE BRUNNER**, soprano/**MICHEL  
BLOCK**, pianist. Schumann, Fauré, Debussy,  
Strauss. Alice Tully Hall at 8. \$7.50-\$10.

**DUO APPASSIONATO**—Chamber music for flute  
and cello. Esta Robinson Gallery, 36 W. 15th St.  
(206-8010), at 8. \$20.

**NEW YORK BACH ENSEMBLE**—Music of Handel  
and Bach. St. Paul's Chapel, Broadway at Fulton St.,  
at 12:10. Free.

**KAREN FULLER PIANO & FLUTE DUO**—19th-  
century salon music. Olympic Tower Atrium, Fifth  
Ave. and 51st St., at 5:30. Free.

**CATHERINE MILLER**, pianist. Lincoln Center Li-  
brary at 4. Free.

**SUZANNE MACAHALIG**, pianist. Lincoln Center  
Library at 6. Free.

**JOSEPH VILLA**, others. See 9/13.

**THE POINTER SISTERS**, with Flip Wilson. West-  
bury Music Fair, Brush Hollow Rd., Westbury, L.I.  
(516-333-0533), at 8. \$17.75. Also Fri.-Sun.

Friday, September 21

**DIANA ROSS**—See 9/19. Tonight also at midnight.

**PETER ALLEN**—See 9/20.

**ROBERT STALLMAN**, flutist/**RICHARD GOODE**,  
pianist; violinist Dora Schwarzberg, violist Toby Hoff-  
man. McKinley (world premiere), Reger, Martinu,  
Bach, Jolivet, Mendelssohn. Alice Tully Hall at 8.  
\$6-\$10.

**ANDY IRVINE**—Music of Ireland. Alternative Mu-  
seum, 17 White St. (966-4444), at 8. \$7.

**LIESEL SOLEY**, violinist/**CHERYL SELTZER**, pi-  
anist. Works of Willis, Bach, Beethoven, Brahms. Lin-  
coln Center Library at 4. Free.

**DAN STEROBIN**, a.k.a. Johnny B. Welfare. Blues and  
ragtime on guitar and for voice. Good Coffee House,  
53 Prospect Park West, Brooklyn (768-2972, Fri.  
after 8), at 9. \$4.

Saturday, September 22

**DIANA ROSS**—See 9/19. Tonight also at midnight.

**PETER ALLEN**—See 9/20. Tonight also at midnight.

**THE GRAND HARP EVENT**, with 30 harpists. Mu-  
sic by Wendy Chambers, John Cage, and Charlie  
Morrow. Cathedral of St. John the Divine, Amsterdam  
Ave. at 112th St., at 4. \$3.

**NEMESIO CALDERON**, pianist. Carnegie Recital  
Hall at 8:30.

**JIMMY ROWLES**, pianist, and Friends. Standard and  
mainstream jazz. Merkin Concert Hall at 9. \$15.

**S. BALACHANDER**—Music of South India, 17 White  
St. (966-4444), at 8. \$10.

**CAROL KIMBALL**, vocalist. Lincoln Center Library  
at 2:30. Free.

**ISAAC STERN**, violinist. Beethoven, Bach, Mozart,  
Fauré. Lehman Center for the Performing Arts, Bed-  
ford Park Blvd., Bronx (960-8833), at 8. \$11-\$15.

**SEUFFERT BAND**, George F. Seuffert conductor.  
Queens County Farm Museum, 73-50 Little Neck  
Pkwy., Floral Park, at 3. Free.

## Opera

New York City Opera  
At the New York State Theater

**TO NOVEMBER 18**—\$5.50-\$35. Note: Foreign-lan-  
guage operas are subtitled in English. No perform-  
ance 9/11 or 9/12. 9/13 at 8: Stravinsky's *The Rake's  
Progress* (in English), Keene conducting; with Mills,  
Davidson, Hadley, Burchinal; premiere of new pro-  
duction, directed by John Cox; Robin Thompson  
(debut), stage director; scenery and costumes by Da-  
vid Hockney (debut); lighting by Joan Sullivan  
(debut). 9/14 at 8: Puccini's *Madama Butterfly*,  
Keene conducting; with Lamy, Rose, McCauley,  
Stone, Billings. 9/15 at 2: Rossini's *The Barber of  
Seville*, Bergeson conducting; with Susanne Mentzer  
(debut), Castle, Dickson, Reed, J. McKee. 9/16 at 1:  
Verdi's *Rigoletto*, Flint conducting; with Woods, Mar-  
see, Burchinal, Hadley, Dupont. 9/16 at 7: Puccini's  
*La Rondine*, Siciliani conducting; with Knighton, Pet-  
erson, McCauley, Eisler, Wexler. **Tues., 9/18**, at 8:  
Puccini's *Madama Butterfly*, Keene conducting; with  
Lamy, Rose, McCauley, Stone, Billings. 9/19 at 8:  
Stravinsky's *The Rake's Progress*, in English; Keene  
conducting; with Mills, Davidson, Hadley, Burchinal.  
9/20 at 8: Mascagni's *Cavalleria Rusticana*, with Vi-  
viane Thomas (debut), DeVaughn, Calleo, Fazah,  
Leoncavallo's *Pagliacci*, with Christos, Theyard, El-  
vira, Galbraith; Pallo conducting. 9/21 at 8: Rossini's  
*The Barber of Seville*, Bergeson conducting; with  
Mentzer, Castle, Dickson, Reed, J. McKee, Dansby.  
9/22 at 2: Verdi's *Rigoletto*, Flint conducting; with  
Woods, Marsee, Burchinal, Hadley, Dupont. 9/22 at  
8: Puccini's *La Rondine*, Siciliani conducting; with  
Knighton, Peterson, McCauley, Eisler, Wexler.

Other

**CAVALLERIA RUSTICANA**, by Mascagni/**PA-  
GLIACCI**, by Leoncavallo. Amato Opera, 319 Bow-  
ery (228-8200). 9/15, 22, 29, 10/6, 13 at 7:30; 9/16,  
23, 30, 7, 14 at 2:30. \$8.

**DON GIOVANNI**—by Mozart. Scovasso Opera Com-  
pany, Stephen Scovasso conducting; Lundy Hall,  
United Methodist Church of Sheepshead Bay, 3087  
Ocean Ave., Brooklyn (339-0073). 9/16, 23 at 3:30.  
\$5.

**LIGHT OPERA OF MANHATTAN**—Eastside Play-  
house, 334 E. 74th St. (861-2288). 9/12-23, Gilbert  
and Sullivan's *H.M.S. Pinafore*. Wed.-Sat. at 8, Wed.  
at 2, Sat. and Sun. at 3:30. \$10-\$16.50.

**IL TROVATORE**—Selections from Verdi's opera. Rin-  
con Taino Theater, 113 E. 12th St. 9/12 at 7:30. \$5.

**DONA FRANCISQUITA**, a Spanish zarzuela, by  
Vives and de Vega. Repertorio Español, 138 E. 27th  
St. (889-2850). 9/16, 30 at 3; 9/22 at 8. \$12.

## Dance

**DOWNTOWN DANCE FESTIVAL**—Outdoor per-  
formances, all at 12:15. At World Trade Center  
Plaza, off Church St., one block South of Fulton St.:  
Battery Dance Company, 9/10; Balletore, 9/11; Tap  
Extravaganza, with Jane Goldberg & the Changing  
Times Tap Dance Co., Andrea Levine & Charles  
"Cookie" Cook; Anita Feldman's Body & Sole, 9/13;  
Albert Reid & Dancers, 9/14. Free.

**RAE BALLARD & PATRECIA LENORE**, with other  
dancers. Ethnic Folk Arts Center, 179 Varick St.  
(788-3229). 9/10 at 8:30. \$6.

**RIVERSIDE DANCE FESTIVAL**—Opening of the  
season, with the Alvin Ailey Repertory Ensemble; 9/  
11-16. Opening night, 7:30, is an anniversary gala,  
with Judith Jamison as guest artist, with other mem-  
bers of the senior Ailey company. Program features  
a new work by Donald McKayle. \$25 (921-8977).  
Other dates: 9/12, 13, 14 at 8; 9/15, 16 at 2 and 8.  
Riverside Church, the Drive at 120th St. (864-2929).  
\$7.

**MANUEL ALUM**—New solo work, untitled. Merce  
Cunningham Studio, 55 Bethune St., near Abingdon  
Square (925-5947). 9/12-15 at 8:30. \$6.

**DANCE THEATRE OF HARLEM**—Vietnam Veter-  
ans' Plaza, between 55 Water St. and American Ex-  
press Plaza, on the East River. 9/13 at noon. Rain date  
9/14. Free.

**LINDA RAPPAPORT/LESLEY FARLOW**—Their  
choreography, including three premieres. Eden's Ex-  
pressway, 537 Broadway (924-0077). 9/14, 15 at 8;  
9/16 at 3. \$6.

**SERENA DANCE THEATRE**—20 Middle Eastern  
dancers in "An Arabian Night's Wedding Festival  
Fantasy." Central Park 72nd St. Naumburg band-  
shell. 9/15 at 2. Free.

**PANDEMONIUM AND THE DRAGONFLY**—  
Original dance. Bryant Park, off Sixth Ave. and 40th-  
42nd Sts. 9/18 at 12:30. Free.



# OTHER EVENTS

## Happenings

**IT'S A BIG WEEK FOR STREET FAIRS**—again—so get out your walking shoes and take them all in. For the first, you need a big appetite—the name alone tells all: "San Gennaro" conjures up the sights and smells and tastes of Little Italy. 9/13-23 are the dates, all day long, but the most fun comes out at night, on Mulberry St., Worth to E. Houston. . . Food for the mind, and no edibles at all, is the thought behind the now annual New York Is Book Country street fair, 9/16, 11-5. Fifth Ave. from 48th to 57th Sts. will be all for pedestrian book-lovers and for the 200-plus exhibitors representing booksellers, publishers, and small presses. Games, demonstrations, celebrity authors, educational opportunities, raffles, an auction, storytelling at Rockefeller Center's Atlas statue, at 630 Fifth—all part of the fun. The auction of literary memorabilia will be at 3:30, at 53rd St. . . The Upper Third Ave. Festival, 68th-90th Sts., is on 9/16, 11-5, with lots of vendors, entertainment, and food—buys and bargains, sounds and tastes for everyone. . . The Washington Market area will host a street festival, too, 9/16, noon-8, on Greenwich St. at Chambers. Entertainers include Herman Angel and His Big Band and the Barbershop Express Quartet; there'll be children's fun, like a Punch and Judy show and a kids' Olympics. Raffles, a flea market, and foods for every taste bud.

**SHAPE-UP TIME IS HERE**, and special goings-on this week will help you find the way. 9/16 at 10 a.m., the annual Mazola Corn Oil-YMCA 10-K Shape-Up Run will be part of the Central Park scene, with awards given in eight categories; phone 787-7402 for start and finish points, or to find out about entries. . . Various Y's are taking part in the week's activities, most of them beginning 9/17. More on this next week, but you might phone 564-1300 for local Y information. . . A preview of all this is set for the Kings Bay YM-YWHA, 3495 Nostrand Ave., Brooklyn: 9/12, 7:30-10, to showcase classes and programs in physical fitness. \$7, children \$5. . . Meantime, to find out what computer science has to say about you and your well-being, you can visit the Wholistic Health Center, 50 Maple Pl., Manhasset, L.I. (516-627-0048) during its health fair, 9/15, 16, noon-5. Karate, yoga, Tai Chi Chuan demonstrations; lectures, and professionals to talk to one-to-one about stress, nutrition, and more. Admission is free.

**STAR QUEST**—Sky show at the Hayden Planetarium, C.P.W. at 81st St. (873-8828). Leonard Nimoy narrates this journey through space and time, and speculates on the future of space exploration. Show times vary. \$3.75; seniors and students \$2.75, children \$2.

**GROWING THINGS**—The Harvest Festival of the Horticultural Society, 128 W. 58th St. (757-0915), includes New York-grown flowers and vegetables, along with Caribbean and Oriental fruits and vegetables. Dates are 9/14-16; 9-6 Fri., noon-5 Sat. and Sun. And free. There'll be plants, books, and bulbs to buy. . . At the Westchester Marriott Hotel, Tarrytown, Yuji Yoshimura will hold a bonsai seminar—all day, 9-5; and the fee is \$35 (914-761-4009). . . "Preserve Your Summer: Arranging Dried Flowers and Herbs" is the lecture by Katherine Marshall at Old Westbury Gardens on Long Island (516-333-0048), 9/13, at 8. Registration is required; \$5. . . See also Children's Garden Harvest, below.

**NOTES FOR EARLY FALL'S CALENDAR:** A house tour—the first we know of for the season—is set for 9/16, by the St. George Civic Association, Staten Island (981-9143). "Houses by the Harbor" is the inviting theme, with seven homes and buildings open to view. Start anytime between 12:30 and 4, at St. Peter's Church, 53 St. Marks Pl. Tickets are \$4, or \$6 for two, and you'll visit the church itself, along with early-Greek Revival homes. . . Play chess or watch people even more expert than you, at an exhibition and play session, 9/11 in Bryant Park, behind the library, off Sixth Ave. and 40th-42nd Sts. Four Grand Masters will be on hand from 12:30 to 2:30. . . The Gracie Square Art Show is a perennial favorite, this fall 9/15, 16, 11 to dusk (rain dates, 9/22, 23). Along East End Ave. between 84th and 87th Sts., you'll find paintings, drawings, graphics, and sculpture for viewing and—if you spot a find—for buying. . . The Fashion Institute of Technology is celebrating 40 years of its history, and is inviting everyone to a street event 9/17, on W. 27th St., between Seventh and Eighth Aves. At 7, demonstrations of the skills F.I.T. teaches; at 8, entertainment by singers, dancers, mimes, clowns and more; at 9, a runway fashion show with today-style music and motion. . . The Maoris of

New Zealand, their music, dance, and drama, will be on view 9/11, 7:30, at the American Museum of Natural History, C.P.W. and 79th St. (873-1300). Costumes, history, a war dance, and more. Free with museum admission, but space is limited. . . More free trial classes, these at the McBurney YMCA, 215 W. 23rd St. 9/15-20. Choose among dance, ceramics, calligraphy, apartment repair, and I-want-to-stop-smoking—just some of the subjects available here, but not all on the free-trial basis; 741-9229 to inquire. . . Antique cars are the aficionados' lure at the East Hampton, L.I., Historical Society's show at Mulford Farm, 10 James Lane, 9/15, 11-4. \$2 to visit the grounds and wander among the beauties. . . 9/13-16, at East Norwalk, Conn., in the Cove Marina, there'll be a big International In-Water Boat Show. 10-7 daily, Fri.-Sun., \$6; 9/13, \$10.

**SOUTH STREET VENTURE**, an hour-long, multi-screen film collage on the history of the Seaport Museum area, narrated by Colleen Dewhurst. Trans-Lux Seaport Theater, 210 Front St. (608-7888). Every hour on the hour. Sun.-Thurs., 11-6; Fri. and Sat., 11-8. \$4.50, children under 12 \$3.

**NEW YORK EXPERIENCE**—Multi-screen spectacle of New York's past and present. Shown on the hour, Mon.-Thurs. 11 a.m.-7; Fri. and Sat. 11-8; Sun. noon-8. McGraw-Hill Bldg., Sixth Ave. near 48th St. (869-0345). \$4.25; children under 12, \$2.50.

## Tours

**TOURS WITH THE 92ND STREET Y**—Two walks, both requiring pre-registration (427-6000, ext. 179), both 9/16 at 11 a.m., and each \$8. Victorian Stapleton, Staten Island, overlooking New York Harbor. "A Mile of Victorian Fashion: From Gramercy Park to Madison Square," the former fashionable shopping area of New York.

**ROOSEVELT ISLAND**—Tour with Adventure on a Shoestring (265-2663). 9/16 at 3, meet NW corner of Second Ave. and 59th St. \$5, plus \$1.80 Tramway fare.

**MUNICIPAL ART SOCIETY**—(935-3960). Discover New York tour: "An Urban Suburb, the Upper West Side"; 9/22, 23 at 2; meet at 73rd St. and C.P.W., park side; \$8. . . "Hard Hat" tours of urban-redevelopment sites and "works in progress"; 9/18, 6-7:30: New York Convention Center; \$8; phone for meeting place and details on requirements for participants. . . 9/15 at 1, meet at Urban Center, Madison Ave. and 51st St., for a subway ride out to Brooklyn's Brighton Beach, and a visit to "Little Odessa." \$10.

**HUDSON COAST**, Wave Hill and north through Yonkers. A visit and hike with the Shore Walkers of New York (663-2167). 9/16 at 10 a.m., meet at entrance to Wave Hill, 249th St. and Independence Ave. \$3.

**URBAN PARK RANGERS**—Tours and workshops, free unless noted. Bronx: 9/15 at 1, meet at Crotona Boathouse (589-0096) for a tree-discovery walk in the park. 9/15 at 1, meet at Van Cortlandt Park Visitors' Center (548-7880), 242nd St. and Broadway, for session on tree-care tips. 9/16 at 1, meet at Crotona Boathouse, to explore the park woodlands. 9/16 at 1, meet at Burks Ave. playground, at Bronx Blvd., for a tree-identification walk-talk. . . Brooklyn (856-4210): 9/15 at 1, meet at Grand Army Plaza Arch for a discovery tour of Prospect Park's 90-some species of trees. 9/16 at 1, meet same place, for a look at the monuments of Prospect Park. . . Manhattan (397-3091): 9/15 at 2, meet at 9th St. and Ave. A, for a tree tour in Tompkins Square Park. 9/16 at 2, meet at Central Park's boathouse, 74th St. west of Fifth Ave., to visit the park's distinguished trees and learn about their history and care. 9/16 at 2, meet at the Dairy, 65th St. west of the Zoo, for a tour of the original Olmsted-Vaux greensward plan for the park. . . Queens (699-4204): 9/15 at 1, meet at Bowne St. and 137th Ave., for a visit to see the weeping beech tree that is an official N.Y.C. landmark. 9/16, 1-4, visit the Kissena Park Boathouse at 164th St. and Oak Ave., to see a special exhibit on trees. . . Staten Island (442-1304): 9/15 at 7p.m. (S.I. side) or 8 (Manhattan side), meet at the S.I. Ferry terminal for a boat ride and to learn about legends of the harbor. 9/16 at 10 a.m., meet at Zoo parking lot on Marlings Ave., to get acquainted with the trees of Clove Lakes Park.

**WAVE HILL TOURS** (see also Nature Walks, below): 9/15 at 2, a late-summer woodland walk, with naturalist Paul Sell. 9/16 at 2, a fall garden walk, with gardener John Nally. 252nd St. and Independence Ave., Bronx (549-2055). Free with weekend ad-



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3. Count to 10. Better yet, 20. Or say the alphabet out loud.
4. Phone a friend. A relative. Even the weather.
5. Still mad? Punch a pillow. Or munch an apple.
6. Thumb through a magazine, newspaper, photo album.
7. Do some sit-ups.
8. Pick up a pencil and write down your thoughts.
9. Take a hot bath. Or a cold shower.
10. Lie down on the floor, or just put your feet up.
11. Put on your favorite record.
12. Water your plants.



For more parenting information, write:  
**National Committee for Prevention of Child Abuse**  
Box 2866, Chicago, IL 60690

**Take time out.  
Don't take it  
out on your kid.**

## OTHER EVENTS

mission, \$2. Also a bird walk, at Greenbrook Sanctuary, N.J., 9/16, 8:15 a.m.-12:15; \$5, pre-register by 9/13 (549-3200).

**AMERICAN LITTORAL SOCIETY**—Two tours, each 9/15. Island Beach State Park, N.J., 9 a.m.-2 p.m.; call for equipment needed and to pre-register (201-291-0055); \$10. Fire Island, Sunken Forest; all-day trip; \$21 includes a special membership fee to Society (634-6467).

**MORRIS PARK RACECOURSE**—Tour of the area by the Bronx County Historical Society (881-8900). 9/16 at 2, meet at Bronxdale and Van Nest Aves., and walk with Nicholas DiBrino. \$4.

**HISTORIC NEW YORK**—"Where It All Began." A New York Walk-About (582-8083, weekdays). 9/16 at 11 a.m. or 2 p.m., meet Trinity Church, Broadway and Wall St. \$5.

**ARCHITECTURE AT SLEEPY HOLLOW**—Tours of the restorations, which highlight the cultural and historical trends that influenced the design. At 10:30 and 2: 9/15, Van Cortlandt Manor; 9/22, Sunnyside. Croton and Tarrytown, N.Y. (914-631-8200). Free with admission, \$4; children \$2.50.

**SOUTH STREET SEAPORT MUSEUM**—A variety of tours of the ships and the museum enclave. Phone 669-9400 for complete information and prices. Some tours included in admission to museum buildings. Examples: "Weathered Witnesses," the unfinished seaport; daily at 1 and 3. A tour of museums, daily noon-4.

**BRYANT PARK**—Weekly "Once Around the Park" tour, thru 9/27; Thurs., 12:30-1:30. Behind the Library, off Sixth Ave. and 42nd St. Free.

**HARLEM SPIRITUALS**—(275-1408). Spirituals and Gospel tour, Sun. 9 a.m.-1 p.m. Residential sections, the Morris-Jumel Mansion, and a Baptist church service. \$22; reserve by 1 p.m. Sat. . . Soul Food and Jazz tour, Fri. and Sat., 7:30-midnight, with dinner, jazz, drinks. \$49; reserve 24 hours ahead.

**MAGICAL PLANT WALKS**, with Madeline Greene (777-5658). Learn to identify and how to use wild plants. 9/16, Alley Pond Marsh, Queens. \$12. Phone for meeting place.

**NATURE WALKS**—Alley Pond Environmental Center, 228-06 Northern Blvd., Queens (229-4000). Wetlands walk, Sun. at 1. \$1. Woodlands walks, 1st and 3rd Wed., at 10 a.m.; \$1. . . Wave Hill, 249th St. and Independence Ave., Bronx (549-2055): A greenhouse and garden walk, every Sun. at 2:15. Free with weekend admission. . . Brooklyn Botanic Garden, 1000 Washington Ave., each Sun. at 1, meet at Garden Shop for a 45-minute tour. Free. . . Interpretive tour of Clay Pit Ponds State Park Preserve, Staten Island. 9/23, 30 at 1; free.

**PICK YOUR OWN WILD FOOD**—"Wildman" Steve Brill tells you how to find it and use it, in various outdoor places. 9/15, Central Park. 9/16, Forest Park, Queens. Noon-4; \$15; phone (291-6825) for meeting places.

**GREENWICH VILLAGE**—Seven days a week, at 11 a.m. and 2, for two hours; reservations only (226-1426); \$5; under 16, \$3.50.

**COUNTRY CYCLING TOURS**—Write 140 W. 83rd St., New York 10024 (874-5151), for full schedule. 9/15, L.I. South Shore. 9/16, Morris County, N.J. \$15 without transportation, \$23 with. Reservations required.

**OUTDOORS CLUB**—Write P.O. Box 227, New York, N.Y. 10021, for schedule of country hikes. Also: 9/16 at 12:30, meet at Maine Monument, Columbus Circle, for a walk in the West 60's, 70's, and 80's. \$1 (737-0016).

## Sports

**FOOTBALL**—Jets, at Giants Stadium, Meadowlands, E. Rutherford, N.J. Ticket info: 212-421-6600. \$15, single seats only. 9/16 at 1, vs. Cincinnati.

**BASEBALL**—Mets: Shea Stadium, Flushing (507-8499). \$3-\$8. 9/10, 9/11 at 7:35, vs. St. Louis. 9/12 at 7:35, 9/13 at 1:35, vs. Pittsburgh. . . Yankees: Yankee Stadium, Bronx (293-6000). \$1.50-\$9. 9/14 at 8, 9/15, 16 at 2, vs. Boston. 9/17-19 at 8, vs. Baltimore.

**BOXING**—All-star pro fights. Felt Forum, Madison Square Garden (564-4400), 9/13 at 7:30. \$10, \$15.

## Children

**LITTLE PEOPLE'S THEATRE COMPANY**—Every Sat. and Sun.: "The Three Little Pigs" at 1:30; "Hansel and Gretel" at 3. Courtyard Playhouse, 39 Grove St. (765-9540). \$4. Reservations a must.

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## OTHER EVENTS

sculpture, face-painting, games. Cooking demonstrations and exhibits, too. 1000 Washington Ave. (622-4433), 9/15, 10-4. Free.

**THE FUNZAPOPPIN MAGIC SHOW**, with Prof. Krazy and the Magic Genie. Audience participation, animals, music, Michael Taubenslag Productions, at Jan Hus Playhouse, 351 E. 74th St. (772-9180). 9/16, 23, 30 at 1:30. \$3.95.

**RAINBOW PUPPET WORKS**—Toni Gustafson, with a Rainbow Puppet Funshop. High Bridge Library, 78 W. 168th St., Bronx, 9/11 at 3:30. Also, Kips Bay Library, 446 Third Ave. at 31st St., 9/18 at 4. Free.

**PHOEBE LOU BERGER**—A folk singalong and concert. Heckscher Oval Theater, Lincoln Center Library, 9/15 at 2:30. Free.

**LITTLE RED RIDING HOOD**—Papageno Puppet Theater. West Side Y, 5 W. 63rd St. (877-4852). Thru Sept. 30, Sun. at 11 a.m., 1, and 2. \$3.

**NEW YORK PUBLIC LIBRARY**—This is just a sampler of free programs; call local branches for more. Jefferson Market, Sixth Ave. and 10th St. 9/15 at 11, a dance workshop by Elizabeth Pettit, for ages 6-8; pre-register (243-4334). 9/15 at 1:30, "Yearning to Breathe Free," a poetry reading about the Statue of Liberty... Donnell Library Center, 20 W. 53rd St.: 9/16 at 1:30, meet the young stars of "The Tap Dance Kid," based on the book "Nobody's Family Is Going to Change"... Bloomingdale Branch, 150 W. 100th St.: 9/17 at 4, meet Theo Powell and his live-animal pals. They will also be at two Bronx libraries this week: 9/12 at 4, at Fordham Library Center, 2556 Bainbridge Ave., and 9/13 at 3:30, at Jerome Park, 118 James Pl.

**ALLEY POND ENVIRONMENTAL CENTER**—"Getting the 'Hole' Story," a workshop and program of exploration, all about the woodpecker and his dinner table. Games and songs, too. 9/12, 14, 22, 1-3. \$3; must pre-register... 9/15, a "Seed Travelogue" Nature Kids program; 1-3; \$3 (must pre-register), for 6-8-year-olds only.

**THE CAT IN THE CASTLE**, by Bill Solly. Meat and Potatoes Co., at Alvina Krause Theater, 306 W. 38th St. (564-3293). Sat. at noon and 2, Sun. at noon. \$5; \$4 adults.

**13TH STREET REPERTORY COMPANY**—Sat. and Sun. at 1, "The Empire Laughs Back"; at 3, "The Snow White Show." 50 W. 13th St. (675-6677). \$3.

**MAGIC TOWNE HOUSE**, 1026 Third Ave., 60th-61st (752-1165). Magic, comedy, audience participation. Shows Sat. and Sun. at 1, 2:30, and 4. \$4. Reservations a must; all adults must be with a child.

**CHILDREN'S "NIGHTCLUB"**—Youngstars, featuring youthful players from Broadway, TV, commercials. At *Something Different*. 1488 First Ave. (570-6666). Sat. at 7, Sun. at 5:30. \$5 minimum, \$3 cover.

**CENTRAL PARK**—Storytelling, at the Hans Christian Andersen statue, the Model Boat Pond at 74th St., Sat. at 11 a.m. thru Sept. See also Belvedere Castle, below.

**BELVEDERE CASTLE**—Exhibits on weather, geology, etc., at the Central Park Learning Center, 79th St. south of the Great Lawn (772-0210). 9/15, 1-2:30; 9/15, "Speaking With Nature," with poet Richard Lewis. Free, but reservations required.

**BRONX ZOO CHILDREN'S ZOO**—A zoo-within-the-Zoo, with a live-animal area, goats and sheep to watch and pet, and a play environment for imitating animals' lifestyles. Daily 10-5, with last ticket sold at 4. 75 cents, adults \$1, plus Zoo admission (Zoo free Tues.-Thurs.).

**AMERICAN MUSEUM OF NATURAL HISTORY**, Central Park West at 79th St. (873-1300). Mon., Tues., Thurs., Sun., 10-5:45; Wed., Fri., Sat., 10 a.m.-9 p.m. \$3 suggested for adults, children \$1.50.

**G.A.M.E.**—Manhattan Laboratory Museum, 314 W. 54th St. (765-5904). Wed.-Sun. 1-5. Weekends, \$3, adults \$2; weekdays, \$2 and \$1. Special exhibits: "Making Your Mark," thru Sept.; graffiti—all kinds—through the ages, with related exhibits and workshops. "Color and Light"—prisms, a shadow wall, performance area. 9/15 at 1:30 and 3, 9/16 at 2: parent-child workshops on making posters for the museum.

**METROPOLITAN MUSEUM OF ART**, Fifth Ave. at 82nd St. (879-5500). Pay-what-you-wish admission. In the Children's Bookshop: Storytime every Sat. and Sun. at noon and 4. 9/15, Jeffrey Sellaon, with "Rods and Roddles."

**STATEN ISLAND CHILDREN'S MUSEUM**—15 Beach St. (273-2060). Tues.-Fri. 1-5; Sat. 11-5; Sun. and hols., 12-5. \$1. Exhibit "Soundtracks"... Parent-child workshops: 9/15 at 1:30, "skits and sounds," body and facial language. 9/16 at 1:30, two mimes and a violinist. Free with museum admission.

**QUEENS MUSEUM**, N.Y.C. Building, Flushing Meadow-Corona Park (592-2405). 9/16 at 2, Kaleidoscope Dancers in ethnic dances.

**BROOKLYN CHILDREN'S MUSEUM**—145 Brooklyn Ave. (735-4432). Daily except Tues. 10-5. Free.

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# RADIO HIGHLIGHTS

Wed., Sept. 12

**3:00/WNCN**—Hungarian Rhapsody #4 in E-Flat, Liszt; Four Seasons, Op.8, #1-4, Vivaldi.  
**WNYC**—Music by Stefan Wolpe.  
**4:06/WQXR-AM/FM**—Lemminkäinen in Tuonela from Lemminkäinen Suite, Sibelius; Dances from Terpsichore, Praetorius; Sinfonia de Bologna, Rossini.  
**5:00/WNCN**—Il Campiello: Intermezzo, Ritornello, and Prelude, Wolf-Ferrari.  
**6:00/WNCN**—Anniversary Concert. Clara Schumann and Phillip Ramey. Piano Trio in g, Op.17, Schumann; Concert Suite for Piano & Orch, Ramey.  
**7:00/WNYC**—Piano Suite, Wilder; The Mystic Trumpeter, Converse.  
**7:06/WQXR-AM/FM**—Cto in D, Op.15, Boismortier; Suite for Cello & Orch, Saint-Saens; Wiegand from Songs with Orch, R. Strauss.  
**8:00/WNCN**—Great Performances. Live from Lincoln Center: J.S. Bach. Sinfonia from Cantata (BWV209); Prelude from Partita for Violin Solo #3 in E (BWV1006); Cto for 3 Violins in C (BWV1064). Simulcast with Channel 13.  
**WNYC**—Jeunes filles, Ropartz; North Country Sketches, Deltus.  
**8:06/WQXR-AM/FM**—Fantasia on the Old 104th Psalm Tune, Vaughan Williams; Sym #1 in F, Shostakovich.

Thurs., Sept. 13

**3:00/WNCN**—Lyric Pieces, Op.65, #6: Wedding Day at Troldhaugen, Grieg; Havanaise, Op.83, Saint-Saens.  
**WNYC**—St. Luke Passion, Penderecki; Sinfonia di sfere, Panufnik.  
**4:06/WQXR-AM/FM**—Five Madrigals for Violin & Piano, Martinu; Andante Cantabile from Qt #1 in C, Tchaikovsky; Allegro from The Creatures of Prometheus, Beethoven.  
**6:00/WNCN**—Jeux d'enfants, Op.22, Bizet; Choral Fantasia in c, Op.80, Beethoven; Roses from the South Waltz, Op.388, J. Strauss Jr.  
**7:00/WNCN**—Anniversary Concert.

Duet for 2 Flutes in G; Cto for Piano in C; Fantasia in D, Friedrich Kuhlau.  
**WNYC**—Chansons nobles et sentimentales, Zaimont; The Incredible Flutist, Ballet Suite, Piston.  
**7:06/WQXR-AM/FM**—Cto in F, Telemann; Dolly Suite, Faure.  
**8:00/WNYC**—Santa Fe Chamber Festival. Sonata in g for Unaccompanied Violin, Bach; Sonata in e for Cello & Piano, Op.38, Brahms; The Twilight Stood, Kirchner.  
**8:06/WQXR-AM/FM**—Sym #39 in E-Flat, Mozart.  
**9:00/WNCN**—AT&T Presents Carnegie Hall Tonight. With flutists Jean-Pierre Rampal and Robert Stallman, pianist John Steele Ritter, cellist Richard Sher. Trio in G, Op.119, Kuhlau; Sonata in F, Mendelssohn; Hungarian Fantasy, F. & K. Doppler.  
**10:00/WNYC**—The Final Battle, Williams; Suffering, Reilly.

Fri., Sept. 14

**3:00/WNCN**—Sym #3 in C, Boyce; Sym #7 in A, Op.92, Beethoven.  
**4:06/WQXR-AM/FM**—Divertissement, Ibert; English Suite #3 in g, Bach; Caprice Basque, Sarasate.  
**6:00/WNCN**—Sonata for Trumpet #1 in D, Purcell; Cto for Violin in e, Op.64, Mendelssohn; Sym #3 in E-Flat, Arne.  
**7:00/WNCN**—Anniversary Concert. Sonatas for Horn #1 and 2 in F; Ave Maria; Sym in D, Luigi Cherubini.  
**WNYC**—The Opera Box. Explores opera and the history of singing in the 20th century.  
**7:06/WQXR-AM/FM**—Rhapsody on Ukrainian Themes, Liapounov; String Trio in G, Op.53, Haydn.  
**8:00/WNYC**—Der Rosenkavalier, Strauss.  
**8:06/WQXR-AM/FM**—Sym #9 in e; Slavonic Dance #2 in e, Op.46, Dvorak.  
**9:00/WNCN**—Brooklyn Philharmonic. The Nutcracker, Op.71, Tchaikovsky. With St. Ann's School Chorus. Lukas Foss conducting.  
**WNYC**—Opera from Arena Di Verona: Tosca. With Eva Marton, Giacomo Aragall, Ingmar Wixell. Daniel Oren conducting. Simulcast with Channel 13.

**9:06/WQXR-AM/FM**—Cello Cto #2 in D, Haydn; Cello & Piano Sonata #1 in e, Brahms; Romeo and Juliet, Prokofiev.

Sat., Sept. 15

**10:00 a.m./WNCN**—Il Signor Bruschino: Ov, Rossini; Invitation to the Dance, Op.65, Weber; Les Gouts Reunis: Concert #14, F. Couperin.  
**WNYC**—Piani Trio in B-Flat, Op.97, "Archduke," Beethoven; Divertimento in E-Flat, Mozart; Piano Trio in B, Op.8, Brahms.  
**10:06 a.m./WQXR-AM/FM**—Sonata #12 in C for Organ & Strings, Mozart; Elegie et Musette from King Christian II, Sibelius; Guitar Cto in D, Castelnuovo-Tedesco; Cto #1 in F, Handel; Sym #2 in B-Flat, Schubert.  
**12:00/WNYC**—Library of Congress Chamber Music Series. The Beaux Arts Trio. Trio in d, Haydn; Trio in D, Op.70, #1, "Ghost," Beethoven; Trio in E-Flat, Op.100, Schubert.  
**12:06/WQXR-AM/FM**—The Hut on Fowl's Legs and the Great Gate at Kiev from Pictures at an Exhibition, Mussorgsky.  
**1:00/WNCN**—Cto de Aranjuez, Rodrigo; Sonata for Oboe & Continuo in g, Telemann; Euryanthe Ov, Weber.  
**2:06/WQXR-AM/FM**—Saturday Afternoon at the Opera. La Boheme, Puccini (Tebaldi, Bergonzi, Bastianini, Siepi, Corena, Chorus & Orch of the Academy of St. Cecelia, Rome/Serafin).  
**3:00/WNCN**—Sym #96 in D, "Miracle," Haydn; West Side Story: Symphonic Dances, Bernstein.  
**4:06/WQXR-AM/FM**—Music Mountain Series. Manhattan String Quartet. Trio in E-Flat, Op.1, Beethoven; Qt #6, Op.101, Shostakovich; Qt in E-Flat, Op.44, Schumann.  
**5:00/WNYC**—Dances villageoises: Orch de Liege, Gretry Variations on a Theme by Haydn, Op.56a, Brahms.  
**6:30/WQXR-AM/FM**—Music from Germany. Festival Ov, Lortzing; Ov from Der Bergegeist, Spohr; Ov from Dr. Faust, Smetana; Ov from Koenigsinder, Humperdinck.

**7:00/WNCN**—Anniversary Concert. Bruno Walter. Magic Flute: Ov, Mozart; Sym #3 in E-Flat, Op.97, "Rhenish," Schumann; Die Fledermaus, Op.362; Ov, J. Strauss.  
**8:00/WNCN**—Artist's Image. Pilar Lorengar. Arias, Various; Coleccion de Tonadillas, Granados.  
**8:06/WQXR-AM/FM**—String Qt in A, Bazzini; Sextet for Clarinet, Piano & String Qt, Copland.  
**8:06/WQXR-AM/FM**—Opera Topics. Lorenzo Alvary's report on the 1983 "Francisco Vinas" International Singing Competition in Barcelona.  
**WNCN**—Saturday Night Opera. The Devil and Kate, Dvorak; Olva Trygvason, Op.50: Highlights, Grieg.  
**9:06/WQXR-AM/FM**—The Cleveland Orchestra. Eduardo Mata conducting, with pianist Alexander Torade. Sym #3 in D, Schubert; Mephisto Waltz, Liszt; Piano Cto #2 in c, Op.18, Rachmaninoff.  
**9:30/WKCR**—Il Pirata, Bellini. With Maria Callas.

Sun., Sept. 16

**10:00 a.m./WNCN**—Transcendental Etude after Paganini #6 in a, "Variations," Liszt; Scenes Pittoresques, Massenet; Sonata for Piano #8 in C, Op.13, "Pathetique," Beethoven.  
**WNYC**—English Suite #3, Bach; Piano Cto in F-Sharp, Hiller; Barcarolle, Op.60, Chopin.  
**10:06 a.m./WQXR-AM/FM**—Qt in C, Op.76, Haydn; Serious and Light Follies, Berwald; Suite #4 in G, Op.61, Tchaikovsky; Tambourin from Three Dances for Orch, Op.6, Durufle.  
**12:00/WNYC**—The Frick Collection. With flutist Daniel Waitzman, harpsichordist Elaine Comparone. Sonata in G, Bach; Sonata in e, Quantz; Third Harpsichord Sonata, Persichetti.  
**1:00/WNCN**—Milwaukee Symphony. Oberon Ov, Weber; The Four Temperaments, Hindemith; Sym #7 in A, Op.92, Beethoven. Lukas Foss conducting.  
**3:00/WNCN**—Renaissance Harp Music, Various; Sym for Harpsichord & Orch in

G, Op. 12, Tapray; Cantata, "Gelobet sei der Herr, mein Gott," Bach; Marche slave, Op.31, Tchaikovsky.  
**3:06/WQXR-AM/FM**—New York Philharmonic. The Creature of Prometheus, Beethoven; Piano Cto #2 in A, Liszt; Sym #2 in e, Op.27, Rachmaninoff. Semyon Bychkov.  
**4:00/WNCN**—Sonata for Oboe & Continuo in g, C.P.E. Bach; Tannhauser: Ov, Wagner; Cto Grosso in g, Op.6, Handel.  
**6:00/WNYC**—Baroque and Beyond. A concert by gambist Wieland Kujiken and harpsichordist Robert Kohnen. Gamba Suite in G, Marais; Gamba Sonata in G, Bach; Gamba Suite in D, Forqueray.  
**7:00/WNCN**—Anniversary Concert. Michael Haydn and John Powell. Concert for Organ, Viola & Strings in C, Haydn; Rapsodie negre, Powell.  
**8:00/WNYC**—The St. Louis Symphony Orchestra. Works by Bartok, Janacek, Smetana and Suk. Jiri Belohlavek.  
**8:06/WQXR-AM/FM**—Falstaff, Verdi (Taddei, Panerai, Araiza, Kabaiwanska, Perry, Ludwig, Vienna Philharmonic/von Karajan).  
**10:00/WNYC**—For Frank O'Hara, Feldman; Doppler Piece, Van Riper.

Mon., Sept. 17

**3:00/WNCN**—Trio for 2 Flutes & Viola in G, W.F.E. Bach; Giselle: Act 1, Adam.  
**WNYC**—A 60th birthday tribute to Elias Tanenbaum.  
**4:06/WQXR-AM/FM**—Grand Sonata in C, Arnold; Notturmo in D for Four Orchestras, Mozart; Ov #7 in D, Arne.  
**5:00/WNCN**—Keyboard Works, Gibbons; Cto for Guitar in A, Vivaldi; Variations on a Theme by Haydn, Op.56a, Brahms; Etude-Tableau in c, Op.posth, Rachmaninoff.  
**7:00/WNCN**—Anniversary Concert. Poems of Fiona MacLeod, Op.11; The Pleasure Dome of Kubla Khan; Four Impressions, Charles T. Griffes.  
**WNYC**—New People, Colgrass; A Morning in the Woods, Ornstein; Amherst Saxophone Qt Plays Eubie Blake.

**7:06/WQXR-AM/FM**—Divertimento in D, Mozart; Fantasy Pieces, Op.6, Griffes.  
**8:00/WNCN**—Tristan and Isolde: Prelude and Liebestod, Wagner; Cto Grosso in F, Op.3, #4a, Handel; Suite, Op.116, Godard.  
**WNYC**—Suite for Violin, Clarinet & Piano, Milhaud; Violin Cto #3 in b, Saint-Saens; The Firebird, Stravinsky.  
**8:06/WQXR-AM/FM**—Ov from Il Signor Bruschino, Rossini; Sym #1 in C, Balakirev.  
**9:00/WNCN**—Great Concerts from the Y.  
**9:06/WQXR-AM/FM**—The Boston Symphony Orchestra. Music from The Fairy Queen, Purcell; Cantata #212, Bach; Die Tageszeiten, Telemann; Royal Fireworks Music, Handel.  
**10:00/WNYC**—Ringing Changes, Wuorinen.

Tues., Sept. 18

**3:00/WNCN**—Sonata for Violin & Continuo #6 in g, Purcell; Emperor Waltz, Op.437, J. Strauss; Sonatas and Offertur, Vejvanovsky.  
**WNYC**—Szigeti in 20th century music.  
**4:06/WQXR-AM/FM**—Cockaigne Ov, Elgar; Variations on a Hungarian Song, Op.21, Brahms; Sonata in A, Op.2, Vivaldi.  
**5:00/WNCN**—Grand Canyon Suite, Groffe; Cto for 2 Recorders, Strings & Continuo in a, Telemann.  
**7:00/WNCN**—Anniversary Concert. Horatio Parker and Arnold Schoenberg. Mona: Prelude, Parker; Nine Early Songs, Schoenberg; Valse Gracile, Op.49, #3, Parker.  
**WNYC**—Viola Sonata, Overton; Adagio for Strings, Barber.  
**7:06/WQXR-AM/FM**—Introduction, Theme with Variations & Polonaise, Op.65, Giuliani; The Creatures of Prometheus, Beethoven.  
**8:00/WNYC**—Chamber Music Society of Lincoln Center. Siegfried Idyll for Winds, Brass & Strings, Wagner; "Der Hirt auf dem Felsen," for Soprano, Clarinet & Piano, Schubert. With soprano Barbara Hendricks.  
**8:06/WQXR-AM/FM**—Piano Cto #2 in B-Flat, Brahms.  
**9:00/WNCN**—Caramoor Festival. Sonata #14 in c-sharp, Op.27, #2 "Moonlight," Sonata #17 in d, Op.31, #2, "Tempest," Sonata #29 in B-Flat, Op.106, "Hammerklavier," Beethoven.



# TELEVISION

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Listings are accurate at press time but stations make changes in programs on a daily basis.

Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

**6:00**  
**2 Daybreak**  
**4 Today in New York**  
**5 New Zoo Revue**  
**7 News**  
**11 Wed-Fri/I Dream of Jeannie**  
Mon/MDTV: Your Profession  
Tue/Carrascolendas  
**H Wed, Fri/National Geographic Special: The Great Whales**  
**5 Tue/Righteous Apples**  
**6:15**  
**5 Thu/Wizard of Oz**  
Fri/Swallows and Amazons  
**6:30**  
**2 4 News**  
**5 Wed-Fri/Porky and Friends**  
Mon, Tue/Popeye  
**9 Jimmy Swaggart**  
**11 Wed, Thu/Tom & Jerry**  
Fri/Carrascolendas  
Mon, Tue/Great Space Coaster  
**H Thu/Water Babies**  
Mon/The Wild Pony  
Tue/Oliver Twist  
**5 Mon/Thunderbirds**  
2086  
Tue/Movie: My Fair Lady  
**7:00**  
**2 Morning News**

**4 Today**  
**5 Wed-Fri/Popeye**  
Mon, Tue/Bugs and Porky  
**7 Good Morning America**  
**9 700 Club**  
**11 Wed-Fri/Iosie and the Pussycats**  
Mon, Tue/Scooby Doo  
**H Wed/Fraggle Rock**  
Fri/Movie: My Favorite Year  
**5 Wed/Thunderbirds**  
2086  
**7:30**  
**5 Wed-Fri/Bugs and Porky**  
Mon, Tue/He-Man and the Masters of the Universe  
**11 Wed-Fri/Superfriends**  
Mon, Tue/Heathcliff  
**H Wed/Movie: The Bunker**  
**8:00**  
**5 Woody Woodpecker**  
**9 Civic Programming**  
**11 Wed-Fri/Scooby Doo**  
Mon, Tue/Superfriends  
**H Thu, Mon/G'Olé!**  
World Cup Challenge  
Tue/All Summer in a Day  
**5 Thu/Little Detective**  
Fri/Movie: Grease 2  
Mon/Movie: Five Days One Summer  
**8:30**  
**5 Wed-Fri/Flintstones**  
Mon, Tue/Plastic Man  
**9 Straight Talk**  
**11 Wed-Fri/Pink Panther**  
Mon, Tue/Tom & Jerry  
**H Fri/The Everly Brothers Reunion Concert**  
Tue/Movie: King of the Mountain  
**5 Wed/Movie: O'Hara's Wife**  
**9:00**  
**2 Wed-Fri/Tic Tac Dough**  
Mon, Tue/All New Let's Make a Deal  
**4 Donahue**  
**5 I Love Lucy**  
**7 Morning Show**  
**11 Wed-Fri/Great Space Coaster**  
Mon, Tue/Happy Days  
**5 Thu/Cher—A Celebration at Caesars**  
**W Wed/Movie: Eddie and the Cruisers**  
Thu/Movie: Brainstorm  
Fri/Movie: T.A.G.  
Mon/Movie: The Twelve Chairs  
Tue/Movie: Brigadoon

**9:30**  
**2 Wed-Fri/Jokers Wild**  
Mon, Tue/Anything for Money  
**5 Wed-Fri/My Three Sons**  
Mon, Tue/WKRP in Cincinnati  
**9 News**  
**11 Wed-Fri/Munsters**  
Mon, Tue/Laverne & Shirley  
**H Fri/Coming Attractions**  
**5 Tue/Movie: Don't Go Near the Water**  
**10:00**  
**2 \$25,000 Pyramid**  
**4 Facts of Life**  
**5 Wed-Fri/George and Mildred**  
Mon, Tue/Welcome Back, Kotter  
**9 Romper Room**  
**11 Wed-Fri/Civic Programming**  
Mon, Tue/Mork & Mindy  
**H Wed/Movie: Deal of the Century**  
Thu/Movie: A Streetcar Named Desire  
Fri/Bill Cosby "Himself"  
Mon/Movie: Last Plane Out  
Tue/The Everly Brothers Reunion Concert  
**5 Wed/Movie: Don't Go Near the Water**  
Thu/Movie: Madame Bovary  
Fri/Movie: Imitation General  
Mon/Movie: Young Cassidy  
**10:30**  
**2 Press Your Luck**  
**4 Sale of the Century**  
**5 All in the Family (except Fri)**  
Fri/Healthbeat Magazine  
**7 New \$100,000 Name That Tune**  
**11 Wed-Fri/Civic Programming**  
Mon, Tue/Family  
**11:00**  
**2 Price Is Right**  
**4 Wheel of Fortune**  
**5 Wed-Fri/Breakaway**  
Mon, Tue/The Waltons  
**7 Celebrity Family Feud**  
**9 Partridge Family**  
**11 Wed-Fri/Magic Garden**  
**H Tue/Movie: French Postcards**  
**W Public Affairs**  
**11:30**  
**4 Scrabble**  
**7 Loving**  
**9 Bewitched**  
**11 Wed-Fri/News**  
Mon, Tue/TBA

**5 Fri, Tue/Movie: Gandhi (cc)**  
**12 NOON**  
**2 Body Language**  
**4 Different Strokes**  
**5 Middy**  
**7 Family Feud**  
**9 News**  
**11 Wed/Movie: Strange New World (1975)**  
John Saxon, Kathleen Miller.  
Thu/Movie: Niagara (1953)  
Marilyn Monroe, Joseph Cotten.  
Fri/Movie: Smile, Jenny, You're Dead (1974)  
David Janssen, Andrea Marcovicci.  
Mon, Tue/News  
**H Wed/Coming Attractions**  
Fri/Movie: Spacehunter: Adventures in the Forbidden Zone  
Mon/Nightmare of Cocaine  
**5 Wed/Movie: Pygmalion**  
Thu/Movie: Romantic Comedy  
**W Wed/Movie: Five Days One Summer**  
Thu/Movie: Forced Vengeance  
Fri/Movie: Trail of the Pink Panther  
Mon/Movie: Yojimbo  
Tue/Movie: O'Hara's Wife  
**12:30**  
**2 Young and the Restless**  
**4 Search for Tomorrow**  
**7 Ryan's Hope**  
**11 Mon/Movie: Search (1972)**  
Hugh O'Brian, Anthony Perkins.  
Tue/Movie: Green Mansions (1959)  
Audrey Hepburn, Anthony Perkins.  
**H Wed/Movie: The Blood of Others**  
Thu/Movie: Last Plane Out  
Tue/Movie: The Bunker  
**1:00**  
**4 Days of Our Lives**  
**5 Hour Magazine**  
**7 All My Children**  
**9 Wed/Movie: Way of a Gaucho (1952)**  
Gene Tierney, Rory Calhoun.  
Thu/Exciting World of Speed & Beauty  
Fri/Movie: Scudda-Hoo, Scudda-Hay (1948)  
June Haver, Walter Brennan.  
Mon/Movie: Bootleggers (1973)  
Paul Koslo, Slim Pickens.  
Tue/Movie: The Velvet Touch (1948)  
Rosalind Russell, Leo Genn.  
**H Mon/Movie: A Cry for Love**

**1:30**  
**2 As the World Turns**  
**9 Thu/Baseball: Mets vs. Pittsburgh Pirates**  
**H Fri/Movie: French Postcards**  
**W Tue/Movie: Love Spell**  
**1:45**  
**W Thu/Movie: The Twelve Chairs**  
**2:00**  
**4 Another World**  
**5 News**  
**7 One Life to Live**  
**11 Wed-Fri/Sally Field Is Gidget**  
**5 Wed/Movie: Nana**  
Thu/Swallows and Amazons  
Mon/Movie: Ball of Fire  
**W Wed/Movie: Kiss Me Kate**  
Fri/Movie: I Am the Cheese  
Mon/Movie: David and Lisa  
**2:15**  
**5 Popeye**  
**2:30**  
**2 Capitol**  
**11 Jetsons**  
**H Thu/Nightmare of Cocaine**  
**3:00**  
**2 Guiding Light**  
**4 Santa Barbara**  
**5 Wed-Fri/Inspector Gadget**  
Mon/Flintstones  
Tue/Plastic Man  
**7 General Hospital**  
**9 Family (except Thu)**  
**11 Wed-Fri/Tom & Jerry**  
Mon, Tue/Superfriends  
**H Fri/The Everly Brothers Reunion Concert**  
Mon/The Wild Pony  
Tue/Remember When  
**5 Fri/Do Me a Favor ... Don't Vote for My Mom**  
Tue/Little Detective  
**3:30**  
**5 Woody and Bugs**  
**11 Wed-Fri/G.I. Joe**  
Mon, Tue/Heathcliff  
**H Wed/The Investigators**  
Thu/Video Jukebox  
**W Thu/Mattie the Goose Boy**  
Tue/Movie: To Begin Again  
**4:00**  
**2 Rockford Files**  
**4 Love Connection**  
**5 Mon, Tue/Fat Albert**  
**7 Edge of Night**  
**9 Wed/Movie: After the Fox (1966)**  
Peter Sellers, Victor Mature.

Fri/Movie: The Major and the Minor (1942)  
Ray Milland, Ginger Rogers.  
Mon/Movie: Love in the Afternoon (1947)  
Gary Cooper, Audrey Hepburn.  
Tue/Movie: Anonymous Venetian (1971)  
Tony Musante, Florinda Bolkan.  
**11 Voltron**  
**13 Sesame Street (cc)**  
**H Wed/Fraggle Rock**  
Thu/G'Olé! The World Cup Challenge  
Fri/Oliver Twist  
Tue/The Everly Brothers Reunion Concert  
**5 Wed, Fri/Righteous Apples**  
Thu/Little Detective  
Mon/Wizard of Oz  
Tue/Swallows and Amazons  
**W Wed/Movie: Jinxed**  
Fri, Mon/Movie Talk  
**4:30**  
**4 People's Court**  
**5 Wed-Fri/Batman**  
Mon, Tue/He-Man and the Masters of the Universe  
**7 New York Style**  
**9 Thu/Movie: But, I Don't Want to Get Married (1970)**  
Herschel Bernardi, Kay Medford.  
**11 Happy Days Again**  
**H Wed/National Geographic Special: The Great Whales**  
Mon/G'Olé! The World Cup Challenge  
**5 Wed/Wizard of Oz**  
Fri/A Tale of Two Cities  
**W Fri/Movie: The Toy**  
Mon/Movie: Without a Trace  
**4:45**  
**W Thu/Movie: State Secret**  
**5:00**  
**2 4 7 News**  
**5 Gilligan's Island**  
**11 Little House on the Prairie**  
**13 Electric Company**  
**H Tue/Oliver Twist**  
**5 Thu/Movie: My Fair Lady**  
**5:15**  
**W Tue/Mattie the Goose Boy**  
**5:30**  
**5 What's Happening**  
**13 High Feather (cc) (except Tue)**  
Tue/Family Classics: Ballet Shoes  
**H Wed/Movie: A Cry for Love**  
Fri/Fraggle Rock  
**5 Mon/Righteous Apples**

## Evening, Sept. 12-14 and 17-18

**Wed., Sept. 12**  
**6:00**  
**2 4 7 News**

**5 Three's Company**  
**9 S.W.A.T.**  
**11 CHiPS**  
**13 New Jersey Nightly News**

**21 Motorweek**  
**23 Brooklyn College Presents**  
**5 Movie: Deal of the Century**  
**W Richard Brown**

**6:30**  
**5 One Day at a Time**  
**13 Nightly Business Report**  
**21 Magic of Oil Painting IV**

**61 News From City Hall**  
**7:00**  
**2 4 7 News**  
**5 M\*A\*S\*H**  
**9 News 9: Prime Time**  
**11 Jeffersons**

**13 MacNeil/Lehrer Newshour**  
**21 Doctor Who**  
**31 Working Women**  
**W Movie: O'Hara's Wife**



# TELEVISION

7:30  
**2** Wheel of Fortune  
**4** Family Feud  
**5** All in the Family  
**7** Entertainment Tonight  
**9** Baseball: Mets vs. Pittsburgh Pirates  
**11** News  
**12** Nightly Business Report  
**11** New Tech Times  
**11** Coming Attractions

8:00  
**2** Special: The Secret World of the Very Young  
**4** Movie: Marco Polo (1982). Ken Marshall, Georgia Slowe. Part 4 (Parts 1, 2, & 3, Sun., Mon., & Tue., Sept. 9, 10, & 11, 9 p.m.)  
**5** Rituals  
**7** Fall Guy  
**11** Movie: Key West (1972). Stephen Boyd Sheree North.  
**13** Great Performances: Live From Lincoln Center: Bach to Bach (Stereo simulcast over WNCN-FM)  
**21** All Creatures Great and Small  
**41** Reading Rainbow  
**11** Movie: Monsignor  
**11** Movie: So Long at the Fair  
**5** Movie: O'Hara's Wife

8:30  
**5** P.M. Magazine  
**11** Southern Voice  
**11** Movie: Eddie and the Cruisers

9:00  
**2** Movie: Something So Right (1984). Patty Duke Astin, James Farentino. A woman seeks the help of a Big Brother organization for her troubled son.  
**5** Merv Griffin  
**7** Dynasty (cc)  
**21** To the Manor Born  
**31** John Callaway Interviews: Felix Rohatyn

9:30  
**21** Bless Me Father  
**5** Best of Bizarre (cc)

10:00  
**5** **11** News  
**7** Hotel (cc)  
**13** La Caballe: A Portrait of Montserrat Caballe  
**21** Good Neighbors  
**31** Oil Kingdoms  
**11** Movie: Night of the Juggler  
**11** Movie: Dona Flor and Her Two Husbands  
**5** Movie: The Prey

10:05  
**11** Movie: My Favorite Year

10:15  
**9** Kiner's Korner  
**21** Good Neighbors

10:30  
**9** **11** Nine on New Jersey  
**21** The Fall and Rise of Reginald Perrin

11:00  
**2** **4** **7** News  
**5** Taxi  
**9** Phil Silvers Show  
**11** Odd Couple  
**13** MacNeil/Lehrer Newshour  
**21** Tony Brown's Journal

11:30  
**2** Magnum, P.I.  
**4** Tonight

**5** Baretta  
**7** Nightline  
**9** Burns and Allen  
**11** Honeymooners  
**21** Latenight America  
**5** Movie: Deal of the Century

11:45  
**11** Movie: Deal of the Century  
**11** Movie: Sensations

12 MIDNIGHT  
**2** Eye on Hollywood  
**5** Hawaii Five-O  
**11** Star Trek  
**13** Good Neighbors  
**11** Movie: Hobson's Choice

12:30  
**2** Movie: Family Enforcer (1977). Joseph Cortese, Lou Criscuolo.  
**4** David Letterman  
**5** Starsky and Hutch  
**7** Entertainment Tonight

1:00  
**7** Movie: Dark City (1950). Charlton Heston, Elizabeth Scott.  
**9** The Saint  
**11** Twilight Zone  
**11** Movie: T.A.G.

1:15  
**5** Movie: Monsignor

1:30  
**4** Jeopardy  
**5** Hogan's Heroes  
**11** News  
**11** Movie: The Star Chamber

2:00  
**2** News  
**5** Mary Tyler Moore  
**5** Movie: Tortilla Flat (1942). Spencer Tracy, Hedy Lamarr.  
**9** Joe Franklin  
**11** Movie: In the Steps of a Dead Man (1974). Skye Aubrey, Denise Buckley.

2:30  
**4** Mary Tyler Moore  
**11** Movie: O'Hara's Wife

3:00  
**4** Mary Tyler Moore  
**5** Movie: Swamp Water (1941). Dana Andrews, Walter Brennan.

3:20  
**11** Coming Attractions  
**5** Movie: Knightriders

3:30  
**4** Mary Tyler Moore  
**11** One Step Beyond

3:55  
**11** Movie: The Bunker

4:00  
**4** Here's Lucy  
**11** Life of Riley

4:09  
**5** CMESat

4:30  
**4** Here's Lucy  
**11** Abbott and Costello

4:39  
**5** CMESat

5:00  
**4** 20-Minute Workout  
**9** News  
**11** Focus: New Jersey

5:30  
**4** Health Field  
**7** Morning Stretch  
**9** Joe Franklin  
**11** News

5:50  
**5** Righteous Apples

## Thu., Sept. 13

6:00  
**2** **4** **7** News  
**5** Three's Company  
**9** S.W.A.T.  
**11** CHiPS  
**13** New Jersey Nightly News  
**21** Bits, Bytes and Buzzwords  
**31** McLaughlin Group  
**11** Movie: A Streetcar Named Desire

6:30  
**4** One Day at a Time  
**13** Nightly Business Report  
**21** New Tech Times  
**11** News From City Hall  
**11** News

7:00  
**2** **4** **7** News  
**5** M\*A\*S\*H  
**9** Vega\$  
**11** Jeffersons  
**13** MacNeil/Lehrer Newshour  
**21** Doctor Who  
**31** Cityscope  
**11** Movie: Brainstorm

7:30  
**2** Wheel of Fortune  
**4** Family Feud  
**5** All in the Family  
**7** Entertainment Tonight  
**11** News  
**21** Nightly Business Report  
**31** Motorweek

8:00  
**2** Magnum, P.I.  
**4** Gimme a Break  
**5** Rituals  
**7** TBA  
**9** News 9: Prime Time  
**11** Movie: Kaleidoscope (1966). Warren Beatty, Susannah York.  
**13** First Edition  
**21** Long Island Week  
**31** Tony Brown's Journal  
**11** Inside the NFL  
**11** Movie: Mon Oncle  
**5** Movie: Romantic Comedy

8:30  
**4** Family Ties  
**5** P.M. Magazine  
**9** Movie: Teahouse of the August Moon (1956). Glenn Ford, Marlon Brando.  
**13** De Bono's Thinking Course  
**21** State of the Arts  
**31** America's Black Forum

9:00  
**2** Simon & Simon  
**4** Cheers  
**5** Merv Griffin  
**13** Mystery: Sergeant Cribb (cc)  
**21** Vietnam: A Television History, Part 10 (cc)  
**31** Great Performances: Live From Lincoln Center: Bach to Bach  
**11** Movie: Last Plane Out  
**11** Movie: Trading Places

9:30  
**4** Night Court

10:00  
**2** Mickey Spillane's Mike Hammer  
**4** Hill Street Blues  
**5** **11** News  
**7** 20/20  
**13** Raphael  
**21** Long Island Speak-Out  
**11** Movie: Rent Control

**5** Brothers (cc)

10:30  
**11** News  
**5** Steam Bath

11:00  
**2** **4** **7** News  
**5** Taxi  
**9** Phil Silvers Show  
**11** Odd Couple  
**13** MacNeil/Lehrer Newshour  
**21** Long Island Week  
**11** Nightmare of Cocaine  
**5** Cher—A Celebration at Caesars  
**11** Electric Blue

11:30  
**2** Newhart  
**4** Tonight  
**5** Baretta  
**7** Nightline  
**9** Racing From Roosevelt  
**11** Honeymooners  
**21** Latenight America

12 MIDNIGHT  
**2** Movie: Isabel's Choice (1981). Jean Stapleton, Richard Kiley.  
**5** Eye on Hollywood  
**9** Hawaii Five-O  
**11** Star Trek  
**13** Masterpiece Theatre: To Serve Them All My Days (cc)  
**11** Movie: Barry Lyndon  
**5** Movie: Friday the 13th, Part 3  
**11** Movie: Blood Relatives

12:05  
**11** Movie: The Verdict

12:30  
**4** David Letterman  
**5** Starsky and Hutch  
**7** Entertainment Tonight

1:00  
**7** Movie: TBA  
**9** The Saint  
**11** Twilight Zone

1:30  
**4** Jeopardy  
**5** Hogan's Heroes  
**11** News

1:40  
**5** Movie: Surfacing

1:45  
**11** Movie: Fanny & Alexander

2:00  
**2** News  
**4** Mary Tyler Moore  
**5** Movie: Woman in White (1948). Eleanor Parker, Alexis Smith.  
**9** Joe Franklin  
**11** Movie: A Killer in Every Corner (1975). Patrick Magee, Joanna Pettet.

2:20  
**11** Movie: A Streetcar Named Desire

2:30  
**4** Mary Tyler Moore

3:00  
**4** Mary Tyler Moore  
**5** Movie: Student Connection (1975). Ray Milland, Sylvia Koscina.

3:15  
**5** Movie: My Fair Lady

3:30  
**4** Mary Tyler Moore  
**11** One Step Beyond

4:00  
**4** Here's Lucy  
**11** Life of Riley

4:25  
**11** Movie: Slapstick of Another Kind

4:30  
**4** Here's Lucy  
**11** Abbott and Costello

5:00  
**4** 20-Minute Workout  
**9** News  
**11** Biography

5:30  
**4** Health Field  
**7** Morning Stretch  
**9** Joe Franklin  
**11** News

**Fri., Sept. 14**

6:00  
**2** **4** **7** News  
**5** Three's Company  
**9** S.W.A.T.  
**11** CHiPS  
**13** New Jersey Nightly News  
**21** Victory Garden  
**31** Big Red Football  
**11** Remember When  
**5** Movie: Ball of Fire

6:30  
**5** One Day at a Time  
**13** Nightly Business Report  
**21** Justin Wilson's Louisiana Cookin' (cc)  
**31** News From City Hall  
**11** News

7:00  
**2** **4** **7** News  
**5** M\*A\*S\*H  
**9** Vega\$  
**11** Jeffersons  
**13** MacNeil/Lehrer Newshour  
**21** Doctor Who  
**31** Presente  
**11** Inside the NFL  
**11** Movie: T.A.G.

7:30  
**2** Wheel of Fortune  
**4** Family Feud  
**5** All in the Family  
**7** Entertainment Tonight  
**11** News  
**21** Nightly Business Report  
**31** Backstage Tonight

8:00  
**2** Comedy Zone  
**4** Movie: High School, U.S.A. (1983). Nancy McKeon, Michael J. Fox.  
**5** Rituals  
**7** Benson (cc)  
**9** News 9: Prime Time  
**11** Baseball: Yankees vs. Boston Red Sox  
**13** Washington Week in Review  
**21** National Geographic Special: Australia's Animal Mysteries (cc)  
**31** Powerhouse  
**11** Bill Cosby "Himself"  
**11** Movie: Xica  
**5** Movie: Grease 2

8:30  
**5** P.M. Magazine  
**7** Webster  
**9** Movie: The Night They Took Miss Beautiful (1977). Chuck Connors, Stella Stevens.  
**13** Wall Street Week  
**31** Making of Mankind

9:00  
**2** Movie: Threesome (1984). Stephen Collins, Deborah Raffin. A recently separated man is introduced to the "swinging-singles" scene by his best friend.

**5** Merv Griffin  
**7** Hawaiian Heat (Premiere)  
**13** Opera From Arena di Verona  
**21** Movie: Under Secret Orders (1933).  
**11** Movie: Force Five

9:30  
**31** Masterpiece Theatre: To Serve Them All My Days

10:00  
**5** News  
**11** Movie: North Dallas Forty  
**11** Movie: Nicholas Nickleby  
**5** Movie: Private School

10:30  
**9** Special: The American Dream: Fact or Fiction?  
**11** News  
**21** Dallas: A Stake in the Arts  
**31** Eye on Dance

11:00  
**2** **4** **7** News  
**5** Taxi  
**9** Top 40 Videos  
**11** News  
**13** Movie: The Marcus Nelson Murders (1973). Telly Savalas, Jose Ferrer.  
**21** Long Island Week  
**11** Leonard Report

11:30  
**2** Movie: Alligator (1980). Robert Forster, Perry Lang.  
**4** Tonight  
**5** Baretta  
**7** Nightline  
**11** Odd Couple  
**13** Latenight America  
**5** Movie: Valley Girl  
**11** Movie: Between the Covers

12 MIDNIGHT  
**7** ABC Rocks  
**9** How the West Was Won  
**11** Honeymooners  
**13** Movie: Breathless  
**11** Berlin Alexanderplatz (Epilogue)

12:30  
**4** Friday Night Videos  
**5** Starsky and Hutch  
**7** New York Hot Tracks  
**11** Star Trek

1:00  
**9** The Saint  
**11** Movie: My Fair Lady

1:15  
**5** Young at Heart  
**11** Comedians Special

1:30  
**5** America's Top Ten  
**11** News

1:45  
**2** Music Magazine  
**11** Coming Attractions

2:00  
**4** Jeopardy  
**5** Movie: Little Caesar (1930). Edward G. Robinson, Douglas Fairbanks Jr.  
**7** Entertainment Tonight  
**9** Joe Franklin  
**11** Solid Gold

2:15  
**2** Movie: Sarah T... Portrait of a Teenage Alcoholic (1975). Linda Blair, Verna Bloom.  
**11** Inside the NFL

2:30  
**4** Mary Tyler Moore



# TELEVISION

**7 Movie:** The Thief Who Came to Dinner (1973). Ryan O'Neal, Jacqueline Bisset.

**2:40**  
**5 Movie:** Confessions of a Window Cleaner

**3:00**  
**4** Mary Tyler Moore  
**9 Movie:** Run, Psycho, Run (1966). Gary Merrill, Elga Anderson.  
**11 Movie:** Killer With Two Faces (1974). Donna Mills, Ian Hendry.

**3:15**  
**12 Movie:** Night of the Juggler

**3:30**  
**4** Mary Tyler Moore

**3:40**  
**5 Movie:** The Haunted Strangler (1958). Boris Karloff, Anthony Dawson.

**4:00**  
**2 Movie:** The War Merchants (1970). Robert Wagner, Scott Brady.  
**5** Mary Tyler Moore

**4:15**  
**5 Movie:** Ball of Fire

**4:30**  
**4** Here's Lucy  
**11** Abbott and Costello

**5:00**  
**4** Here's Lucy  
**5** News  
**11** The Everly Brothers Reunion Concert

**5:30**  
**2** Newsmakers  
**4** Here's Lucy  
**9 Movie:** Spy in Black (1939). Conrad Veidt, Sebastian Shaw.

**Mon., Sept. 17**

**6:00**  
**2 4 7** News  
**5** Three's Company  
**9** S.W.A.T.  
**11** CHiPS  
**13** New Jersey Nightly News  
**21** Do It Yourself  
**31** All About TV  
**5 Movie:** Five Days One Summer

**6:30**  
**5** One Day at a Time  
**13** Nightly Business Report  
**21** Rod & Reel  
**31** News From City Hall  
**11 Movie:** Summer Solstice  
**W** News

**7:00**  
**2 4 7** News  
**5** M\*A\*S\*H  
**9** Vega\$  
**11** Jeffersons  
**13** MacNeil/Lehrer Newshour  
**21** Doctor Who  
**31** Y.E.S., Inc.  
**W** Sports Special

**7:30**  
**2** Wheel of Fortune  
**4** Family Feud  
**5** All in the Family  
**7** Entertainment Tonight  
**11** News  
**21** Nightly Business Report  
**31** Getting Over  
**11** Fraggle Rock

**W** Baseball: Mets vs. Philadelphia Phillies

**8:00**  
**13** Scarecrow and Mrs. King

**4** TV's Bloopers and Practical Jokes  
**5** Rituals  
**7** Call to Glory  
**9** News 9: Prime Time  
**11** Special: Puttin' on the Hits  
**13** Child Sexual Abuse: What Your Child Should Know (cc)  
**31** A Walk Through the 20th Century  
**11 Movie:** Endless Love  
**W** Movie: Quixote  
**5** Faerie Tale Theatre (cc)

**8:30**  
**5** P.M. Magazine  
**9 Movie:** Drums Along the Mohawk (1939). Henry Fonda, Claudette Colbert. John Ford's epic of colonial life in upstate New York during the Revolution.

**9:00**  
**2** Kate & Allie  
**4** All-Star Hour Special  
**5** Merv Griffin  
**7** Football: Miami Dolphins vs. Buffalo Bills  
**11** Special: Baryshnikov on Broadway  
**31** America Works  
**5** Movie: Manhattan

**9:30**  
**2** Newhart  
**13** Great Performances: Dance in America: Stravinsky Piano Ballets by Peter Martins  
**21** The Last of the One Night Stands  
**31** Looking East

**10:00**  
**2** Cagney & Lacey  
**4** Special: George Burns—How to Live to Be 100  
**5** 11 News  
**21** Soundstage  
**31** German Professional Soccer  
**11** Nightmare of Cocaine  
**W** Movie: So Long at the Fair  
**W** Movie: Forced Vengeance

**10:30**  
**9** Nine on New Jersey  
**11** News  
**13** Low and Slow

**11:00**  
**2 4** News  
**5** Taxi  
**9** Phil Silvers  
**11** Odd Couple  
**13** MacNeil/Lehrer Newshour  
**21** ColorSounds  
**11** Movie: Cujo  
**5** Movie: Love Trap

**11:30**  
**2** Simon & Simon  
**4** Best of Carson  
**5** Charlie's Angels  
**9** Burns and Allen  
**11** Honeymooners  
**21** Latenight America

**11:45**  
**W** Movie: Felicity

**12 MIDNIGHT**  
**7** News  
**9** Hawaii Five-O  
**11** Star Trek  
**13** Butterflies

**12:15**  
**W** Movie: Dona Flor and Her Two Husbands  
**12:30**  
**2** McMillan & Wife

**4** David Letterman  
**5** Starsky and Hutch  
**7** Nightline

**12:35**  
**11** Robert Klein: Child of the '50s—Man of the '80s

**12:45**  
**5** Movie: Five Days One Summer

**1:00**  
**7** Entertainment Tonight  
**9** The Saint  
**11** Twilight Zone

**1:15**  
**W** Movie: The Seven Samauri

**1:30**  
**4** Jeopardy  
**5** Hogan's Heroes  
**7** Movie: Once More With Feeling (1960). Yul Brynner, Kay Kendall.  
**11** News

**1:40**  
**11** Movie: Last Plane Out

**2:00**  
**2** News  
**4** Sally Jessy Raphael  
**5** Rat Patrol  
**9** Joe Franklin  
**11** Movie: The Lavender Hill Mob (1951). Alec Guinness, Stanley Holloway.

**2:30**  
**4** Mary Tyler Moore  
**5** Best of Middy

**2:40**  
**5** Movie: Everything You Always Wanted to Know About Sex (But Were Afraid to Ask)

**3:00**  
**4** Mary Tyler Moore  
**9** Movie: Suez (1938). Tyrone Power, Loretta Young.

**3:20**  
**11** Movie: Monsignor

**3:30**  
**4** Mary Tyler Moore  
**5** Off the Set  
**11** One Step Beyond

**4:00**  
**4** Here's Lucy  
**11** Life of Riley

**4:10**  
**5** Movie: Ball of Fire

**4:30**  
**4** Here's Lucy  
**11** Abbott and Costello

**5:00**  
**4** More Real People  
**9** News  
**11** Biography

**5:25**  
**11** Nightmare of Cocaine

**5:30**  
**4** Twenty-Minute Workout  
**7** Morning Stretch  
**9** Joe Franklin  
**11** Insight

**Tue., Sept. 18**

**6:00**  
**2 4 7** News  
**5** Three's Company  
**9** S.W.A.T.  
**11** CHiPS  
**13** New Jersey Nightly News  
**21** Antiques and Americana  
**31** World Chronicle

**5** Movie: Pygmalion

**6:30**  
**13** One Day at a Time  
**15** Nightly Business Report  
**21** Magic of Watercolors  
**31** News From City Hall  
**11** Movie: King of the Mountain  
**W** News

**7:00**  
**2 4 7** News  
**5** M\*A\*S\*H  
**9** Vega\$  
**11** Jeffersons  
**13** MacNeil/Lehrer Newshour  
**21** Doctor Who  
**31** The Sinbad Voyage  
**W** Movie: Kiss Me Kate

**7:30**  
**2** Wheel of Fortune  
**4** Family Feud  
**5** All in the Family  
**7** Entertainment Tonight  
**11** News  
**21** Nightly Business Report

**8:00**  
**2** E/R (Premiere)  
**4** A-Team  
**5** Rituals  
**7** Three's Company (cc)  
**9** News 9: Prime Time  
**11** Baseball: Yankees vs. Baltimore Orioles  
**13** Child Sexual Abuse: What Your Child Should Know (cc)  
**31** Powerhouse  
**11** Movie: A Streetcar Named Desire  
**11** Movie: Barry Lyndon  
**5** Movie: My Fair Lady

**8:30**  
**2** Special: M\*A\*S\*H. The final episode.  
**5** P.M. Magazine  
**9** Movie: All About Eve (1950). Bette Davis, Anne Baxter. Davis is superb as an actress whose career and lover are being usurped by a calculating young woman.  
**31** Child Sexual Abuse: What Your Child Should Know

**9:00**  
**4** Hunter (Special Preview)  
**5** Merv Griffin  
**7** Paper Dolls (Premiere)  
**13** Vietnam: A Television History (cc)  
**21** Masterpiece Theatre: Private Schulz (cc)  
**W** Movie: Brigadoon

**10:00**  
**5** News  
**13** The Constitution: That Delicate Balance  
**21** Oil Kingdoms (cc)  
**31** Vietnam: A Television History  
**11** The Everly Brothers Reunion Concert

**10:30**  
**11** News

**11:00**  
**2 4 7 11** News  
**5** Taxi  
**13** MacNeil/Lehrer Newshour  
**21** International Edition  
**11** Coming Attractions  
**5** Brothers (cc)  
**W** Electric Blue

**11:15**  
**W** Movie: Lola

**11:30**  
**2** Special: News From the Campaign Trail

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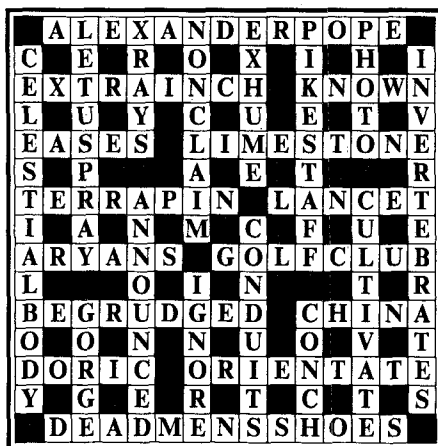
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## TELEVISION

- 4:00  
1. Tonight  
2. Charlie's Angels  
3. Nightline  
4. Burns and Allen  
5. Odd Couple  
6. Latenight America  
7. Movie: Eddie Macon's Run  
8. Steam Bath
- 12:00  
1. MIDNIGHT  
2. McGarrett  
3. Eye on Hollywood  
4. Hawaii Five-O  
5. Honeymooners  
6. To the Manor Born  
7. Movie: Monsignor  
8. Movie: It Happened at the World's Fair
- 12:30  
1. David Letterman  
2. Starsky and Hutch  
3. Entertainment Tonight  
4. Star Trek
- 1:00  
1. Columbo

- 2:05  
1. Movie: Great Catherine (1968). Peter O'Toole, Zero Mostel.  
2. The Saint
- 2:30  
1. Mary Tyler Moore
- 2:40  
1. Movie: North Dallas Forty
- 3:00  
1. Mary Tyler Moore  
2. Movie: Lloyds of London (1936). Tyrone Power, George Sanders.
- 3:30  
1. Mary Tyler Moore  
2. One Step Beyond
- 3:40  
1. Music Video
- 4:00  
1. Here's Lucy  
2. Life of Riley
- 4:04  
1. Surgat
- 1:05  
1. Movie: King of the Mountain
- 1:15  
1. Movie: Tenants
- 1:30  
1. Jeopardy  
2. Hogan's Heroes  
3. News
- 2:00  
1. News  
2. Sally Jessy Raphael  
3. Movie: Topper (1937). Cary Grant, Constance Bennett.  
4. Joe Franklin  
5. Movie: Battle of the Worlds (1961). Claude Rains, Bill Carter.  
6. Movie: Blood Relatives

- 2:05  
1. Movie: The Verdict
- 2:30  
1. Mary Tyler Moore
- 2:40  
1. Movie: North Dallas Forty
- 3:00  
1. Mary Tyler Moore  
2. Movie: Lloyds of London (1936). Tyrone Power, George Sanders.
- 3:30  
1. Mary Tyler Moore  
2. One Step Beyond
- 3:40  
1. Music Video
- 4:00  
1. Here's Lucy  
2. Life of Riley
- 4:04  
1. Surgat

- 4:20  
1. Brothers (cc)
- 4:30  
1. Here's Lucy  
2. Abbott and Costello
- 4:34  
1. Eyesat
- 4:45  
1. Movie: Night of the Juggler
- 5:00  
1. More Real People  
2. News  
3. Biography
- 5:30  
1. Twenty-Minute Workout  
2. Morning Stretch  
3. Joe Franklin  
4. News  
5. Swallows and Amazons

## Weekend, Sept. 15-16

### Sat., Sept. 15

- 6:00  
1. Patchwork Family  
2. Carrascollendas  
3. Pattern for Living  
4. Aprenda Ingles  
5. Peter No Tail
- 6:30  
1. Sonrisas  
2. Insight  
3. Gigglesnort Hotel  
4. Movie: My Bodyguard
- 7:00  
1. Kidsworld  
2. Vegetable Soup  
3. World Tomorrow  
4. Davey and Goliath  
5. News  
6. Return to the Planet of the Apes
- 7:30  
1. Captain Kangaroo  
2. Kidalittles (Premiere)  
3. America's Top Ten  
4. Little Prince  
5. Newark and Reality  
6. Pink Panther  
7. MacNeil/Lehrer Newshour  
8. Fraggie Rock
- 8:00  
1. Shirt Tales  
2. Snorks (Premiere)  
3. Special: Marathon. The history of this grueling challenge.  
4. Puppy's Great Adventure  
5. Christopher Closeup  
6. Tom & Jerry  
7. Movie: Romantic Comedy
- 8:30  
1. Get Along Gang (Premiere)  
2. Pink Panther and Sons (Premiere)  
3. Superfriends: The Legendary Super Powers (Premiere)  
4. Meet the Mayors  
5. Herald of Truth  
6. Wall Street Week  
7. Movie: Lady Without a Passport
- 9:00  
1. Jim Henson's Muppet Babies (Premiere)  
2. Smurfs  
3. Star Search  
4. Mighty Orbits  
5. Nine on New Jersey  
6. Hee Haw  
7. Washington Week in Review

- 9:30  
1. Saturday's Supercade  
2. Turbo Teen  
3. Davey and Goliath  
4. McLaughlin Group
- 10:00  
1. Saturday Morning  
2. Dragon's Lair  
3. Championship Wrestling  
4. Wild Kingdom  
5. Inside Story  
6. Inside the NFL  
7. Movie: Party Girl  
8. Movie: Rouge of the Range
- 10:30  
1. Pole Position (Premiere)  
2. Alvin and the Chipmunks  
3. Wolf Rock TV  
4. Special: Mission: Employment  
5. Mainstream
- 11:00  
1. Dungeon's and Dragons (Premiere)  
2. Kidd Video (Premiere)  
3. New Scooby Doo Mysteries  
4. Misadventures of Sheriff Lobo  
5. America's Black Forum  
6. Movie: King of the Mountain
- 11:30  
1. Pryor's Place (Premiere)  
2. Mr. T  
3. Little's  
4. Presente  
5. Movie: Ladies and Gentleman, the Fabulous Stains
- 12:00 NOON  
1. NCAA Football: Washington vs. Michigan  
2. Going Bananas (Premiere)  
3. Fame  
4. Weekend Specials (cc)  
5. Greatest American Hero  
6. Eastern College Football: Wisconsin vs. Missouri  
7. Open Mind  
8. Gourmet Cooking  
9. Movie: Eddie Macon's Run
- 12:30  
1. Spider-Man and His Amazing Friends

7. American Bandstand  
8. Matinee at the Bijou  
9. Kathy's Kitchen  
10. Not Necessarily the News
- 1:00  
1. Mary Tyler Moore  
2. Dance Show  
3. Movie: Nightmare Alley (1947). Tyrone Power, Joan Blondell. A carnival hustler finds momentary success in a scheme which later devours him.  
4. Victory Garden  
5. Remember When  
6. Movie: The World According to Garp
- 1:30  
1. NFL Week in Review  
2. Crisis Theatre: One Tiger to a Hill (1966). Barry Nelson.  
3. Justin Wilson's Louisiana Cookin' (cc)
- 2:00  
1. Baseball: TBA  
2. Starsky and Hutch  
3. Matinee at the Bijou  
4. Motorweek  
5. Movie: Deal of the Century  
6. Movie: The Next One
- 2:30  
1. Greatest Sports Legends  
2. Gourmet Cooking
- 3:00  
1. Movie: The Destroyers (1979). Lu Feng, Lo Meng.  
2. Special: The Race for #1  
3. Movie: A Yank in the R.A.F. (1941). Tyrone Power, Bette Grable.  
4. Kathy's Kitchen
- 3:30  
1. Sports Saturday  
2. College Football: Oklahoma vs. Pittsburgh  
3. Lifestyles of the Rich and Famous  
4. The Great Chess Movie  
5. Victory Garden  
6. Movie: Baby, It's You
- 4:00  
1. Justin Wilson's Louisiana Cookin' (cc)  
2. Money Makers III  
3. The Investigators

5. Movie: My Bodyguard
- 4:30  
1. F Troop  
2. Motorweek  
3. Oil Kingdoms  
4. Movie: Summer Solstice
- 5:00  
1. More Real People  
2. Mission: Impossible  
3. Top 40 Videos  
4. CHiPS  
5. Great Performances: Bournonville Dances  
6. Sesame Street
- 5:30  
1. TBA  
2. Washington Week in Review  
3. Movie: Romantic Comedy  
4. Richard Brown
- 6:00  
1. Channel 2 the People  
2. News  
3. Baretta  
4. Racing From Belmont  
5. Star Trek  
6. Survival Special (cc)  
7. High Schools  
8. Searching  
9. Movie: Deal of the Century  
10. Movie: David and Lisa
- 6:30  
1. 4 News  
2. In Search Of  
3. European Journal
- 7:00  
1. 7 News  
2. Prime of Your Life  
3. Too Close for Comfort  
4. News 9: Weekend  
5. Dance Fever  
6. Family Classics: The Legend of King Arthur  
7. Inside Albany  
8. ColorSounds
- 7:30  
1. Special: Hudson River Reflections  
2. This Is Your Life  
3. All in the Family  
4. Weekend Style  
5. Hispanic Horizons  
6. At the Movies  
7. Wild America  
8. Wall Street Week  
9. Oberammergau: Its People and Their Passion  
10. Video Jukebox



## TELEVISION

8:00  
**2** Airwolf  
**4** Diff'rent Strokes  
**5** Movie: Right of Way (1983). Bette Davis, James Stewart. An elderly couple fight for the right to live their own lives.  
**7** Special: The Love Boat Fall Preview Party  
**9** Movie: The Train (1965). Burt Lancaster, Paul Scofield. Members of the French Resistance attempt to rescue art treasures destined for Germany.  
**11** Movie: The Murder That Couldn't Die (1980). William Conrad, Mari Dusay.  
**13** Nature of Things  
**24** Great Performances: Bourbonville Dances  
**31** Southern Voice  
**41** Movie: Eddie Macon's Run  
**41** Movie: La Passante  
**5** D.C. Beach Party  
**10** The Police Around the World

8:30  
**4** Gimme a Break  
**31** Bernstein/Beethoven

9:00  
**2** Movie: Quarterback Princess (1983). Helen Hunt, Don Murray. An outgoing girl ignores public protest and tries out for the all-male high school football team.  
**4** Bosom Buddies  
**7** Love Boat  
**18** Film on Film: The Great Director  
**21** Arranger Sessions With Billy Taylor  
**3** Movie: Eddie Macon's Run

9:30  
**4** Mama's Family  
**31** Mystery: Sergeant Cribb, Part 2  
**10** The Investigators  
**10** Movie: Ladies and Gentlemen, the Fabulous Stains

10:00  
**4** Special: Miss America Pageant  
**5** News  
**13** Sneak Previews  
**21** Austin City Limit  
**10** Not Necessarily the News  
**41** Movie: Bye Bye Brazil

10:30  
**5** Black News  
**11** Wall Street Journal Report  
**13** Movie: Skylark (1941). Claudette Colbert, Ray Milland.  
**31** ColorSounds  
**10** Movie: Deal of the Century

11:00  
**2** News  
**5** Movie: Sex and the Single Girl (1968). Tony Curtis, Natalie Wood.  
**9** Jackie Gleason  
**11** Odd Couple  
**21** ColorSounds  
**5** Best of Bizarre (cc)  
**10** Movie: Sexcapades

11:30  
**5** Video Game  
**11** Honeymooners  
**5** Movie: The Prey

11:45  
**2** Sports People  
**7** Movie: That Man Bolt (1973). Fred Williamson, Bryon Webster.

12 MIDNIGHT  
**2** Movie: Mandrake (1979). Anthony Herrera, Simone Griffith.  
**2** News  
**9** Superstars of Wrestling  
**11** Streets of San Francisco  
**10** Movie: Daniel

12:15  
**11** Movie: The World According to Garp

12:30  
**2** Saturday Night Live  
**10** Movie: Halloween III

1:00  
**5** Movie: Ship of Zombies (1977). Maria Perschy.  
**11** Twilight Zone  
**5** Movie: Deal of the Century

1:20  
**5** On Stage America

1:30  
**7** Movie: Flight to Tangier (1953). Jack Palance, Joan Fontaine.  
**11** News

2:00  
**5** Rock Palace  
**11** Space: 1999

2:08  
**2** Music Magazine

2:15  
**10** Movie: Deadly Force

2:30  
**5** Movie: Never Too Late (1965). Connie Stevens, Maureen O'Sullivan.

2:35  
**10** The Investigators

2:38  
**2** Movie: The Odd Couple (1968). Jack Lemmon, Walter Matthau.

2:45  
**5** Movie: The Next One

3:00  
**4** Rock n-America  
**5** Movie: Decoy for Terror (1970). William Kerwin, Jeanne Christopher.  
**11** Twilight Zone

3:05  
**10** Movie: Romantic Comedy

3:30  
**10** One Step Beyond

4:00  
**4** Mary Tyler Moore  
**11** Life of Riley

4:30  
**11** Mary Tyler Moore

4:40  
**2** Movie: Legend of Death Valley (1977).  
**5** D.C. Beach Party

4:55  
**11** Movie: Eddie Macon's Run

5:00  
**4** Gavin/Lott  
**9** News  
**11** Biography

5:30  
**4** Here's Lucy  
**9** Point of View  
**11** Christopher Closeup

5:45  
**11** Davey and Goliath

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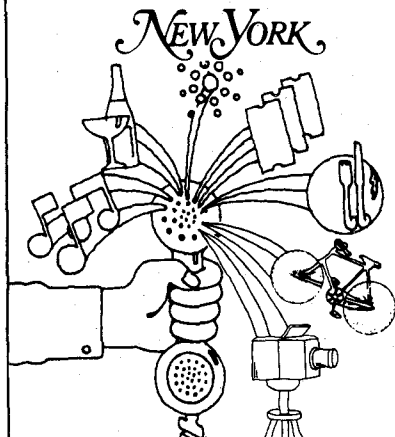
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## TELEVISION

5:30

5 Time for Timothy

**Sun., Sept. 16**

6:00

9 New Jersey Report  
11 News

6:30

2 Kidsworld  
4 Agriculture USA  
5 Black News  
7 Christopher Closeup  
9 News  
11 It's Your Business  
12 All Summer in a Day  
5 Movie: The Black Stallion Returns

7:00

2 Hot Fudge (Premiere)  
4 Joy of Gardening  
5 Hour of Power (cc)  
7 Faith for Today  
9 Hispanic Horizons  
11 Old Time Gospel Hour  
12 Movie: The Bunker

7:30

4 Captain Kangaroo  
4 Journey to Adventure  
7 This Is the Life  
9 TBA  
13 Mister Rogers

8:00

2 Way to Go  
4 Today in New York  
5 Jimmy Swaggart  
7 Insight  
9 Terry Cole-Whittaker  
11 Frederick K. Price  
13 Sesame Street (cc)  
5 Professor Potter

8:30

2 For Our Times  
4 That Teen Show  
7 Comeback  
9 Day of Discovery

9:00

2 Sunday Morning  
4 Kids, Inc. (Premiere)  
5 Movie: Ali Baba and the Forty Thieves (1942). Jon Hall.  
7 Tiempo  
9 Oral Roberts  
11 Pink Panther  
13 Sesame Street (cc)

9:30

4 Positively Black  
7 New York Hot Tracks  
9 Point of View  
11 Jackson Five  
12 Movie: Airplane II  
5 Movie: All the President's Men

10:00

4 Essence  
5 Woody Woodpecker  
9 Mass  
11 Three Stooges  
13 Mister Rogers  
12 Movie: Stroker Ace

10:30

2 Face the Nation  
4 Visiones  
5 Special: The Wizard vs. the Wizards  
7 Entertainment This Week  
9 That's the Spirit  
11 Movie: Buck Privates (1941). Bud Abbott.  
13 Wild America (cc)

11:00

2 Taking Advantage  
4 First Estate  
5 Movie: Tarzan's Three Challenges (1963). Jock Mahoney  
9 Make Peace With Nature  
11 Voyage of Mimi  
13 Coming Attractions

11:30

2 Newsmakers  
4 News 40rum

7 This Week

9 Rex Humbard  
13 Family Classics  
11 Fraggile Rock

12 NOON

2 Channel 2 the People  
4 Meet the Press  
9 Robert Schuller (cc)  
11 Movie: The Red Badge of Courage (1974). Richard Thomas.  
13 Nova (cc)  
21 Exploring Language: Thinking, Writing, Communicating (College-credit course.)  
11 National Geographic Special: Gorilla  
5 Paper Chase  
12 Movie: Eddie and the Cruisers

12:30

2 Movie: Message to My Daughter (1973). Bonnie Bedelia  
4 NFL '84  
7 Eyewitness News  
12 Dallas: A Stake in the Arts

1:00

4 Football: Jets vs. Cincinnati Bengals  
5 Movie: Call of the Wild (1972). Charlton Heston.  
7 Like It Is.  
9 The Saint  
13 Great Performances: Back to Back  
21 Congress: We, the People  
11 Movie: The Blood of Others  
5 Movie: Madame Bovary

1:30

11 This Week in Baseball  
21 Congress: We, the People

2:00

2 Movie: Footsteps (1972). Richard Crenna.  
7 Baseball: TBA  
9 Baseball: Mets vs. Chicago Cubs  
11 Baseball: Yankees vs. Boston Red Sox  
21 Nature of Things  
12 Movie: Fanny & Alexander

3:00

5 Movie: Right of Way (1983). Bette Davis.  
13 World Chess Championships 1984  
21 Rod & Reel  
5 Movie: Still of the Night

3:30

2 NFL Today  
4 NFL '84  
21 Woodwright's Shop

4:00

2 Football: Giants vs. Washington Redskins  
4 More Real People  
13 Tony Brown's Journal  
21 Movie: The Vampire Bat (1933). Fay Wray.  
31 Washington Week in Review  
11 Not Necessarily the News

4:30

4 Special: Julio Iglesias in Concert  
7 Movie: Tom Sawyer (1974). Jane Wyatt.  
9 News  
13 Enterprise  
31 Tony Brown's Journal  
11 Movie: The Bunker  
5 Movie: O'Hara's Wife

5:00

5 Fame  
9 Vega\$

11 Movie: Mon, the Wolfman and Me (1980). Patty Duke Astin, David Birney.  
13 Innovation  
31 Inside Story

5:30

4 NFL Pro Magazine  
13 Firing Line  
21 America Works  
31 Cityscope  
11 Let The Falcons Go

6:00

4 7 News  
5 Movie: The Salamander (1982). Franco Nero, Anthony Quinn.  
9 Hawaii Five-O  
21 Steady As She Goes  
31 All About TV  
5 Movie: The Black Stallion Returns

6:30

4 7 News  
13 Agronsky and Co.  
21 Money World  
31 Searching  
12 Movie: It Came From Hollywood

7:00

2 60 Minutes  
4 Silver Spoons  
7 Ripley's Believe It or Not  
9 Switch  
11 Solid Gold  
13 21 Inside Albany  
31 Great Performances: Back to Back  
11 Coming Attractions

7:30

4 Punky Brewster  
13 New Tech Times  
21 McLaughlin Group  
11 Fraggile Rock

8:00

2 Boys in Blue  
4 Knight Rider  
5 Star Search '85  
7 Hardcastle & McCormick  
9 Straight Talk

8:30

11 Lifestyles of the Rich and Famous  
13 Survival Special: Killers of the Plains (cc)  
21 Mystery!: Sergeant Cribb (cc)  
11 Movie: Sakharov (cc)  
12 Movie: They Don't Wear Black Ties  
5 Movie: All the President's Men  
12 Movie: Stroker Ace

8:30

2 Goodnight, Beantown

9:00

2 Jeffersons  
4 Miami Vice  
5 Special: America Staying Alive  
7 Football: Denver Broncos vs. Cleveland Browns  
9 Nine on New Jersey  
11 Lou Grant  
13 Masterpiece Theatre: Private Schulz (cc)  
21 Movie: Paris Honey (1939). Bing Crosby, Franciska Gaal.  
31 Ramblin'

9:30

2 Alice  
9 Meet the Mayors

10:00

2 Trapper John, M.D.  
5 11 News  
9 Jimmy Swaggart  
13 Money World  
31 Videoville  
11 Movie: The Verdict  
12 Movie: Hobson's Choice  
12 Movie: The Entity

10:30

5 Sports Extra  
11 From the Editor's Desk  
13 Monty Python  
21 Good Neighbors  
5 Brothers (cc)

11:00

2 4 News  
5 Off the Set  
9 World Tomorrow  
11 Odd Couple  
13 Metacosms  
5 Steam Bath

11:30

5 David Susskind  
9 It Is Written  
11 Honeymooners  
5 Movie: O'Hara's Wife

11:45

2 Sports Update

**12 MIDNIGHT**

2 Barnaby Jones  
4 Sports Machine  
7 News  
9 Movie: Journey to Shiloh (1968). James Caan, Brenda Scott.  
11 Star Trek  
12 Movie: Sisters, or the Balance of Happiness  
12 Movie: Plaf

12:15

11 Not Necessarily the News

12:30

4 Soul Train

12:50

11 Movie: The Blood of Others

1:00

2 Barnaby Jones  
7 Movie: Pursuit (1972). Ben Gazzara.  
11 Twilight Zone  
5 Movie: Friday the 13th, Part 3

1:30

4 Mary Tyler Moore  
11 News

2:00

2 News  
4 Positively Black  
9 Special: The American Dream  
11 Wall Street Journal Report

2:30

4 First Estate  
7 Movie: Italian Connection (1975). Henry Silva.  
9 Special: Money, Money, Money  
11 Movie: Promise at Dawn (1971). Melina Mercouri, Assaf Dayan.  
5 Movie: Still of the Night

3:00

9 Movie: Tower of London (1939). Basil Rathbone, Boris Karloff.

3:50

11 Coming Attractions

4:15

5 Brothers (cc)

4:25

11 Movie: Sakharov (cc)

4:30

11 Abbott and Costello

4:45

5 Movie: Nana

5:00

4 More Real People  
9 News

5:30

4 Twenty-Minute Workout  
7 Morning Stretch  
9 Joe Franklin



# RESTAURANT DIRECTORY

## KEY TO ABBREVIATIONS

|            |                                    |
|------------|------------------------------------|
| B          | Breakfast                          |
| Br         | Brunch                             |
| L          | Lunch                              |
| D          | Dinner                             |
| S          | Supper                             |
| (I)        | Inexpensive—Mostly \$15 and under* |
| (M)        | Moderate—Mostly \$15-\$35          |
| (E)        | Expensive—Mostly \$35 and over*    |
| AE         | American Express                   |
| CB         | Carte Blanche                      |
| DC         | Diners Club                        |
| MC         | MasterCard                         |
| V          | Visa                               |
| Formal:    | Jacket and tie                     |
| Dress Opt: | Jacket                             |
| Casual:    | Come as you are                    |

\*Average cost for dinner per person ordered à la carte.

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

## Manhattan

### Lower New York

- ACUTE CAFE**—110 W. Broadway, bet. Duane & Reade Sts., 349-5566. Casual. American. Spcls: fresh three color fettuccine with smoked salmon and sour cream, roast duck with black pepper and Drambuie, homemade pastries. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 6-11:30, Sat. 6:30-12:30. Available for private parties. Closed Sun. (M) AE, CB, DC, MC, V.
- AMAZONAS**—492 Broome St., 966-3371. Casual. Brazilian. Spcls: steak oswaldo aranha, vatapa, shrimp à baiana. Res. nec. L Mon.-Fri. noon-5. Br Sat.-Sun. noon-5. D Sun.-Thurs. 5-11:30, Fri.-Sat. to 1:30 a.m. Ent. nightly. (I-M) AE, CB, DC.
- AMERICAN HARVEST**—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: sliced smoked goose breast with mustard fruits, veal loin steak with avocado and mushrooms, chocolate orange ribbon cake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. (M) AE, CB, DC, MC, V.
- ANGELO**—146 Mulberry St., 966-1277. Casual. Italian. Spcls: fritto misto, lobster fra diavolo. Open Tues.-Thurs. noon-11:30, Fri. to 12:30, Sat. to 1, Sun. to 11:30. Closed Mon. (M) AE, DC, MC, V.
- CINCO DE MAYO**—349 W. Broadway, 226-5255. Casual. Regional Mexican. Spcls: menudo, chilies en Nogada, soft shell tacos. Open Tues.-Sun. noon-midnight. Private parties. Closed Mon. (I) AE, DC, MC, V.
- THE COHO**—11 Fulton St., 608-0507. Dress opt. American-Seafood. Spcls: market platter incl. lobster, shrimp, filet mignon, & clams; fresh seafood pasta marsala; prime ribs, cold marinated white star shrimp. Res. sug. L Mon.-Sat. 11:30-5. D Mon.-Fri. 5-11, Sat. to midnight, Sun. 11:30 a.m.-11 p.m. Private parties for 30-100. Ent. nightly from 6. (M) AE, CB, DC, MC, V.
- EDO GARDEN**—104 Washington St., 344-2583. Casual. Traditional Japanese. Spcls: sushi, hot-pot dishes, Zen kaiseki dinners. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-10. Closed Sat.-Sun. (M) AE, CB, DC, MC, V.
- EL CORTUJO**—128 W. Houston St., 674-0080. Casual. Spanish. Spcls: paella, zarzuela, veal ex-

tremena. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. & Sun. noon-midnight. (M) AE, DC, MC, V.

**FERRARA'S CAFE**—195 Grand St., 226-6150. Casual. Italian pastries only. Spcls: gelati, cannoli, cappuccino. Open daily 7:30 a.m.-midnight. (I) No Credit Cards.

**FORLINI'S**—93 Baxter St., 349-6779. Casual. Italian. Spcls: panzerotti alla piacentina, Forlini's tortelli, anolini di pollo. L Mon.-Sat. 11:30-3. D Tues.-Sat. 5-2, Sun.-Mon. to 11:30. Discount parking Mon.-Thurs. (I) AE, CB, DC, MC, V.

**FRAUNCES TAVERN RESTAURANT**—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpenter's steak, red snapper grenobloise. B Mon.-Fri. 8-10. L & D Mon.-Fri. 11:45-9. Closed Sat.-Sun. (M) AE, CB, DC, MC, V.

**GORDON'S**—38 MacDougal St., nr. Prince St., 475-7500. Casual. Italian. Spcls: onion soup Milano style, ravioli with walnut sauce, cotechino with light tuna sauce, assorted focaccia. L daily noon-3. D Mon.-Sat. 6-11. Bar open from 5. (M) AE, CB, DC.

**GREENE STREET CAFE**—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American nouvelle cuisine. Spcls: sautéed black fish with maltaise oranges, snow peas and whole grain rice; roast free-range chicken, grilled tuna steak with mushrooms and spaghetti squash, grilled spicy rib-eye steak. Res. sug. D Sun.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m. Br Sun. noon-4. Ent. Private parking. (M) AE, MC, V.

**GREENHOUSE RESTAURANT & WINE BAR**—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.-Fri. 6:30-10:30, Sat.-Sun. from 7:30. L Mon.-Fri. 11:30-3:30, Sat. noon-3:30. Br Sun. 11-3. D Sun.-Thurs. 5-11:30, Fri.-Sat. 6-10:30. (M) AE, CB, DC, MC, V.

**IL CORTILE**—125 Mulberry St., bet. Hester & Canal Sts., 226-6060. Casual. Italian. Spcls: tortiglioni in bella vista, alge ricci di mare e conchiglie. Res. sug. Open Sun.-Thurs. noon-midnight, Fri.-Sat. to 1 a.m. (M) AE, CB, DC, MC, V.

**LAUNCHING MOUNTAIN BAR & GRILL**—148 Chambers St., 233-4434. Casual. American-Continental. Spcls: sea-trout with black bean and ginger sauce, Mountain salad, roast duck fillet with apples and green peppercorns. Res. sug. L Mon.-Fri. noon-4. D daily 4-midnight. Br Sat.-Sun. noon-4. (I-M) AE, CB, DC, MC, V.

**THE MARKET BAR AND DINING ROOMS**—World Trade Center Concourse, 938-1155. Casual. American. Spcls: of the day incl. roast duck with blueberry sauce, black figs with Canadian smoked ham, terrine of sole and shrimp with chive sauce. Res. nec. Concourse café and barroom. Dining Room: L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5-10. Barroom: 11:30 a.m.-1 a.m. Free D parking. Closed Sun. (M) AE, CB, DC, MC, V.

**MITA**—45 Nassau St., bet. Liberty St. & Maiden Lane, 349-6264. Casual. Japanese. Spcls: cheese kyo-maki, Mita steak, gusokuni. Res. nec. L Mon.-Fri. noon-3. D daily 5-9:30. Private parties for 20-30. (M) AE, CB, DC, MC, V.

**OMEN**—113 Thompson St., 925-8923. Casual. Japanese. Spcls: sashimi, omen, tamago-tofu. Res. nec. L Thurs.-Sun. noon-2:30. D Tues.-Sun. 6-11:30. Closed Mon. (M) AE.

**RACHEL'S**—25 Hudson St., at Duane Park, 334-8155. Casual. American. Spcls: baby-back ribs, steaks, chops, fresh fish daily. L Mon.-Fri. noon-4. Buffet Br Sun. noon-6. D Mon.-Fri. 4-midnight, Sat. to 1 a.m. Private parties. Ent. Outdoor café. (M) AE, CB, MC, V.

**RUGGERO'S**—194 Grand St., 925-1340. Casual. Italian. Res. sug. Same menu L & D. Open Sun.-Fri. noon-midnight, Sat. to 1 a.m. Strolling guitarist Mon.-Sat. Valet parking. (M) AE, MC, V.

**S.P.O.R.**—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri. to 1, Sat. 1-1, Sun. 1-11. Private room for banquets. Valet parking for D. Ent. (M) AE, CB, DC, MC, V.

**TENNESSEE MOUNTAIN**—143 Spring St., at Wooster St., 431-3993. Casual. American. Spcls: Canadian baby back ribs, chicken, chili and muffins. Res. sug. Open Sun.-Wed. 11:30 a.m.-11 p.m., Thurs.-Sat. to midnight. Br Sat.-Sun. 11:30-4:30. (I) AE, MC, V.

**WINDOWS ON THE WORLD**—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American-International. Membership club at L (nonmember surcharge). D Mon.-Sat. 5-10. Table d'hôte. Buffet Sat. noon-3, Sun. to 7. Res. nec. (M) **Cellar in the Sky**: Wine cellar setting. 7-course D with 5 wines. Mon.-Sat. at 7:30. Res. nec. (E) **Hors d'Oeuvre & City Lights Bar**: Jacket required. International hors d'oeuvres. Open Mon.-Sat. 3-1 a.m. (cover after 7:00), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. (M) AE, CB, DC, MC, V.

### Greenwich Village

**A TASTE OF INDIA**—181 Bleecker St., 982-0810. Casual. Indian. Spcls: chicken tandoori. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-11, Fri. to midnight, Sat. 3-midnight, Sun. 4-11:30. Complete L & D. (I-M) AE, DC, MC, V.

**BIANCHI & MARGHERITA**—186 W. 4th St., 242-2756. Dress opt. Northern Italian. Spcls: combination of chicken in champagne sauce, fettuccine primavera, insalata di mare. Res. sug. D only Mon.-Sat. 5-1. Complete D. Ent. by opera and popular singers. Closed Sun. (M) AE, CB, DC, MC, V.

**CAFE DE BRUXELLES**—118 Greenwich Ave., at W. 13th St., 206-1830. Casual. Belgian bistro. Spcls: carbonnade flamande, waterzooi, steak with pommes frites, fondue au fromage. Res. sug. D daily 6-midnight. Br Sat.-Sun. noon-3:30. (M) AE, MC, V.

**CALIENTE CAB CO.**—61 Seventh Ave. South, at Bleecker St., 243-8517. Casual. Mexican. Spcls: frozen Margaritas, Mexican stand-off, camarones à la diablo, chimichangas. Br & L daily noon-5:30. D daily 5:30-4 a.m. Outdoor café. (I) MC, V.

**THE COACH HOUSE**—110 Waverly Pl., 777-0303. Formal. American. Spcls: rack of lamb, striped bass, steak au poivre. Res. nec. D only Tues.-Sat. 5:30-10:30, Sun. 4:30-10. Closed Mon. (M) AE, CB, DC, MC, V.

**CUISINE DE SAIGON**—154 W. 13th St., 255-6003. Casual. Vietnamese. Spcls: lemon grass chicken, crispy duck with hoisin sauce, barbecued pork skewer. Res. sug. D only Tues.-Sun. 5-11:30. Closed Mon. (M) AE.

**EL COYOTE**—774 Broadway, bet. 9th & 10th Sts., 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to midnight. (I) AE, MC, V.

**GOTHAM BAR & GRILL**—12 E. 12th St., 620-4020. Casual. International. Spcls: tagine of the day, messy linguine with crawfish, grilled swordfish, summer salad with chicken & flowers. Res. nec. L Mon.-Fri. noon-3. Br Sun. 11:30-3. D daily 5:30-11:30. (M) AE, CB, DC, MC, V.

**GUADALAJARA**—49 Carmine St., 807-7472. Casual. Mexican-Spanish. Spcls: chicken Acapulco, mariscadas in green sauce, paella Valenciana. Res. sug. Open daily 11:30 a.m.-11:30 p.m. Private parties for 30. (I) AE, DC, MC, V.

**JOHN CLANCY'S**—181 W. 10th St., at Seventh Ave., 242-7350. Casual. American-Seafood. Spcls: lobster American, swordfish grilled over mesquite, shrimp with mustard and dill sauce. Res. nec. D daily 6-11:30. (M) AE, CB, DC, MC, V.

**LA GRANDE CORNICHE**—180 Christopher St., 206-0727. Dress opt. American-Nouvelle. Spcls: sautéed salmon with pistachio butter, scallops en papillote with tomato basil butter sauce, filet mignon with leeks. Res. sug. D daily 6-11:30. S 11:30-2 a.m. Br Sat.-Sun. noon-4. Ent. nightly. (M) AE, DC, MC, V.

**MINETTA TAVERN**—113 MacDougal St., at Minetta La., 475-3850. Casual. Italian-American. Spcls: veal alla Borgia, bay scallops Minetta, homemade desserts. Res. sug. Open noon-midnight daily. (I-M) AE, DC, MC, V.

**MITALI**—296 Bleecker St., at Seventh Ave. South, 989-1367. Casual. Northern Indian. Spcls: murg tikka muslim, lamb du-piag, chicken tandoori. Res. sug. L Fri.-Sun. 11-3:30. D daily 4:30-midnight. Private parties. Complete D. Also Mitali, 334 E. 6th St., 533-2508. (I) AE, MC, V.

**MONTE'S**—97 MacDougal St., 228-9194/674-9456. Casual. Italian. Spcls: homemade pasta, osso buco alla milanese, fresh fish daily. Res. sug. Open daily noon-11 p.m. (M) AE, V.



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(bet. Park & Madison)

## RESTAURANT DIRECTORY

**PIZZAPIAZZA**—785 Broadway, at 10th St., 505-0977. Casual. American-Cafe. Spcls: guacamole, hamburger, variety of deep dish pizza, salads, chili, cheesecake. Open daily noon-1 a.m. Br Sat-Sun. noon-4. Private parties for 40. (I) AE, MC, V.

**RINCON DE ESPANA**—226 Thompson St., 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat-Sun. noon-3. D Sun-Thurs. 5-11, Fri-Sat. to midnight. Guitarist evenings. Also 82 Beaver St., 344-5228. L Mon-Fri. noon-3. D Mon-Thurs. 3-9, Fri. to 10, Sat. to 11:30. Ent Fri. & Sat. Closed Sun. (M)

AE, CB, DC, MC, V.

**SEVILLA**—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon-Sat. noon-3. D Mon-Thurs. 3-midnight, Fri-Sat. to 1 a.m., Sun. noon-midnight. (I-M) AE, DC, V.

**TEXARKANA**—64 W. 10th St., 254-5800. Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish. Res. nec. D daily 6-midnight. S Tues-Sat. midnight-3:45 a.m. Private parties. (M) AE, DC.

**24 FIFTH AVENUE**—24 Fifth Ave., at 9th St., 475-0880. Casual. French. Spcls: Louisiana shrimp, tartelette of escargot, ravioli with sweetbreads, white chocolate mousse. Res. sug. L Mon-Fri. 11:45-3:30. Br Sat. noon-4, Sun. from 11. D daily 5:30-11. (M) AE, CB, DC, MC, V.

**ZINNO**—126 W. 13th St., 924-5182. Casual. Italian. Spcls: chicken contadina, veal chop Milanese, linguine frutti di mare. Res. sug. L Mon-Fri. noon-2:30. D Mon-Thurs. 5:30-11:15, Fri-Sat. to 11:45, Sun. 4:30-10:30. Ent. nightly. (M) AE, V.

14th-42nd Streets, East Side

**THE BACK PORCH**—488 Third Ave., at 33rd St., 685-3828. Casual. Continental. Spcls: involtini di pollo, double rib stuffed pork chops, red snapper en papillote. Res. sug. L Mon-Fri. noon-5. D daily 5-11. Br Sun. noon-4. Ent. nightly. (M) AE, CB, DC, MC, V.

**DA VINCI**—116 E. 39th St., 686-4666. Jacket required. Italian-Continental. Spcls: chicken primavera, duck Calvados, scaloppine of veal with two pepper puree. Res. sug. L Mon-Fri. noon-3. D Mon-Sat. 6:10-30. Pianist Mon-Sat. Closed Sun. (M) AE, CB, DC, MC, V.

**DUBROVNIK**—88 Madison Ave., at 29th St., 689-7865. Dress opt. Yugoslav-Continental. Spcl: ambassador à la Ziggy (chicken, veal & filet mignon in a wine sauce). L Mon-Fri. noon-3. D Mon-Thurs. 5-11, Fri-Sat. to 4 a.m. Disco Fri-Sat. Pianist Mon-Thurs. Closed Sun. (M) AE, CB, DC, MC, V.

**EL POTE ESPANOL**—718 Second Ave., bet. 38th & 39th Sts., 889-6680. Casual. Castilian. Spcls: shellfish, veal. Res. sug. L Mon-Fri. 11-3. D Mon-Fri. 5-11, Sat. to 11:30. Closed Sun. (I-M) AE, DC, MC, V.

**FARNIE'S SECOND AVENUE STEAK PARLOUR**—311 Second Ave., at 18th St., 228-9280/475-9258. Casual. American. Spcls: steak, chops, lobster tail. Open Mon-Thurs. 11:30 a.m.-midnight, Fri-Sat. 3-1, Sun. 3-midnight. Free parking. (I) AE, CB, DC, MC, V.

**GIAMBELLI**—238 Madison Ave., at 37th St., 685-8727/685-8728. Dress opt. Northern Italian. Spcls: panzerotti, tortellini, veal rollatini with green noodles. Res. sug. L Mon-Fri. noon-4. D Mon-Fri. 5:10-30, Sat. 4-11. Private parties for 25. Closed Sun. (M) AE, CB, DC, MC, V.

**HARLEY STREET**—547 Second Ave., at 30th St., 685-9659. Casual. American-Continental. Spcls: steak, rack of lamb, veal porterhouse, Dover sole. Res. sug. L Mon-Fri. noon-3:30. D daily 5-midnight. Champagne Br Sat-Sun. noon-4. Private parties. Pianist Thurs-Sat. eves. (M) AE, DC, MC, V.

**HSF**—578 Second Ave., at 32nd St., 689-6969. Casual. Hong Kong style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood taronest, lemon chicken. Res. sug. L daily 11:30-3. D Sun-Thurs. 3-11:30, Fri-Sat. to 12:30. Private parties for 50. (I-M) AE, CB, DC, MC, V.

**HUNAN BALCONY EAST**—386 Third Ave., bet. 27th-28th Sts., 725-1122. Casual. Hunan. Spcls: jangse chicken, soong tze scallops, chen pi beef. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. (I) AE, MC, V.

**JOANNA**—18 E. 18th St., 675-7900. Casual. Continental. Spcls: duck salad, penne alla vodka, wild game in season, fresh Dover sole. Res. nec. Open for B, L, D Mon-Fri. 7:30 a.m.-4 a.m., Sat. noon-4 a.m., Sun. noon-midnight. (M) AE, MC, V.

**LUCHO'S**—591 Third Ave., at 39th St., 684-4421. Casual. Italian. Spcls: mussels marinara, osso buco, lobster fra diavolo. Res. sug. L Mon-Fri. noon-3. D daily 4:30-11. (M) AE, CB, DC, V.

**MINDY'S**—212 E. 42nd St., in the Harley Hotel, 490-8900. Jacket req. International. Res. sug. 8 daily 7-11. L Mon-Sat. noon-2:30. Br Sun. noon-3. D daily 5-10:30. S 10:30-midnight. Light entrees served between meals. Ent. (M) AE, CB, DC, MC, V.

**ROSSINI'S**—108 E. 38th St., 683-0135. Dress opt. Northern Italian. Spcl: hot antipasto. Res. nec. Open Mon-Fri. 11:30-11:30, Sat. 4-midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. (M) AE, DC, V.

**RUSSELL'S**—Park Ave. & 37th St., in the Sheraton Hotel, 685-7676. Dress opt. American-Continental. Spcls: chicken Jack Daniels, calves liver, roast prime ribs. Res. sug. L Mon-Fri. noon-2:30. D daily 6-10:30. Br Sat-Sun. noon-3. Pianist Mon-Fri. evenings & Br. (M) AE, CB, DC, MC, V.

**SALTA IN BOCCA**—179 Madison Ave., bet 33rd & 34th Sts., 684-1757. Dress opt. Northern Italian. Spcls: fettuccine casalinga, saltimbocca, pollo alla Romana. Res. sug. L Mon-Fri. noon-3. D Mon-Thurs. 4-10:30, Fri. to 11, Sat. 5-11. Closed Sun. (M) AE, CB, DC, MC, V.

**SHELTER**—540 Second Ave., at 30th St., 684-4207. Casual. American-Continental. Spcls: hamburger, barbecued ribs, mussels mariniera. L Mon-Fri. 11:30-4:30. D daily 5-2 a.m. Br Sat-Sun. 11:30-4:30. Bar open til 4 a.m. Outdoor cafe. (I) AE, DC, MC, V.

**TRUMPET'S**—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle-Continental. Spcls: tournedos of veal with wild mushrooms and crème fraîche, Dover sole on leaf spinach, marinated rack of lamb with rosemary and dijon mustard. L Mon-Fri. noon-2:30. D daily 6-11. Pre-theater D 5:30-7:30. Ent. nightly 5:30-1. (M) AE, CB, DC, MC, V.

14th-42nd Streets, West Side

**CAFÉ SEIYOKEN**—18 W. 18th St., 620-9010. Dress opt. Japanese-Continental. Spcls: mussels in sake-spiked broth with orange peel, calamari in tangy seafood à la noixise, salmon with almonds and raisins in melted butter, sushi. Res. nec. L Mon-Fri. noon-3. D Sun-Thurs. 6-midnight, Fri-Sat. til 1 a.m. (M) AE, CB, DC, MC, V.

**CHEERS**—120 W. 41st St., 840-8810. Casual. American-Continental. Spcls: fresh seafood, prime rib. Res. sug. L Mon-Fri. 11:30-4. D Mon-Sat. 4:30-9. Pianist Mon-Fri. eves. Reduced-rate D parking 5-11. Closed Sun. (I-M) AE, MC, V.

**DINO CASINI'S**—132 W. 32nd St., 695-7995. Dress opt. Italian-Continental. Spcl: veal Sorrentino. Res. sug. L Mon-Sat. 11:45-3:30. D Mon-Sat. 3:30-9. Complete L & D. Closed Sun. (I) AE, CB, DC, MC, V.

**EL QUIJOTE**—226 W. 23rd St., in the Chelsea Hotel, 929-1855. Casual. Castilian. Spcl: lobster from tank. Res. sug. Open daily noon-midnight. Inexpensive lobster special daily. (M) AE, DC, MC, V.

**KEENS**—72 W. 36th St., 947-3636. Casual. American-Continental. Spcls: Keens mutton chop, hot duck sausage with coriander, cold poached salmon with chevre vinaigrette. Res. nec. L Mon-Fri. 11:45-2:45. D Mon-Sat. 5-11. Private parties. Closed Sun. (M) AE, DC, MC, V.

**LINO'S**—147 W. 36th St., 695-6444. Casual. Northern Italian. No written menu. Spcls: seafood fra diavolo, jumbo prime shell steak, veal Alfredo. Res. sug. L Mon-Fri. 11-3. D Mon-Fri. 3-10, Sat. 5-10:30. Same à la carte offerings all day. Closed Sun. (M) AE, CB, DC, MC, V.

**NEW YORK RESTAURANT SCHOOL DINING ROOM**—27 W. 34th St., 947-7105. Casual. American. Res. nec. L Mon-Fri. noon-3. D Mon-Fri. 5:30-10. Closed Sat-Sun. (M) AE, CB, DC, MC, V.

**OLD HOMESTEAD**—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4 1/2-lb. lobster, prime rib. Res. sug. L Mon-Fri. noon-4. D Mon-Fri. 4-10:45, Sat. 1-midnight, Sun. 1-10. Complete D. Free parking from 5 & all day Sat-Sun. (M) AE, CB, DC, MC, V.

**THE RIVERANDA/THE EMPRESS OF NEW YORK**—Pier 62, W 23rd St. & Hudson River, 929-7090. Casual. International. Spcls: chicken Jeannette, coulbiac of salmon with lobster sauce, loin of veal stuffed with mushrooms, capers and prosciutto. Res. nec. L cruise 12:30-2:30. D cruise 7-10. S cruise midnight-2 a.m. Private parties. Dancing. (E) AE, MC, V.

**SAN REMO**—393 Eighth Ave., bet. 29th & 30th Sts., 564-1819. Dress opt. Northern Italian. Spcls: shrimp Milanese, chicken Valdostana, red snapper in green sauce. Res. sug. Open daily noon-midnight. Private parties. Pianist Tues-Sat. (M) AE, CB, DC, MC, V.

**37th STREET HIDEAWAY**—32 W. 37th St., 947-8940. (John Drew Barrymore's former town



# RESTAURANT DIRECTORY

house.) Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon-Fri. noon-3:30. D Mon-Thurs. 5-11, Fri-Sat. to midnight. Complete D 5-10. Music Mon-Thurs. 7-midnight, Fri-Sat. 8-1 a.m. Private parties. Closed Sun. (M)  
AE, CB, DC, MC, V.

43rd-56th Streets, East Side

**ALFREDO THE ORIGINAL OF ROME**—54th St., bet. Lexington & Third Aves., in Citicorp Bldg., 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30-11:30. Br Sun. noon-4. (I)  
AE, CB, DC, MC, V.

**AMBASSADOR GRILL**—One United Nations Plaza at 44th St., in U.N. Plaza Hotel, 702-5014. Dress opt. American. Spcls: calves liver with black mustard seed, 10th Avenue marinated chicken. Res. sug. B daily 7-11. L daily noon-2:30. D daily 6-11. Champagne buffet Br Sun. noon & 2:15. Piano bar 5:30-midnight. (M)  
AE, CB, DC, MC, V.

**ANTOLOTTI'S**—337 E. 49th St., 688-6767. Casual. Northern Italian. Spcls: lobster, steak, veal. Res. nec. L Mon-Fri. noon-3. D Mon-Sat. 5:30-11, Sun. 4-10:30. Complete D. (M-E)  
AE, CB, DC, MC.

**THE BARCLAY RESTAURANT & TERRACE**—111 E. 48th St., in the Hotel Inter-Continental, 755-5900. Jacket required. Continental. Spcls: grilled lamb chops with rosemary, escalope of red snapper with spinach leaves, Nova Scotia smoked salmon. Res. sug. B daily 7-10:30. L Mon-Sat. 11:30-3. D daily 5:30-11:30. Pre-theater D 5:30-7. Br Sun. 11:30-3. (M-E) Afternoon tea Mon-Sat. 3-5. Ent. Mon-Sat. 3:30-10:30 & Sun. Br.  
AE, CB, DC, MC, V.

**BRASSERIE**—100 E. 53rd St., 751-4840/751-4841. Casual. French-Alsatian. Spcls: choucroute Alsacienne, onion soup, brioche. B daily 6-11. Br Sat-Sun. noon-5. L Mon-Fri. 11-5. D daily 5-10. S daily 10-6 a.m. (I)  
AE, CB, DC, MC, V.

**CAFE VERSAILLES**—151 E. 50th St., 753-3884. Jacket required. French-Continental. Spcls: veal paillard, poitrine de chapon, coquilles St. Jacques. Res. sug. L Mon-Fri. noon-4. D daily 6-2 a.m. Ent. nightly. (E)  
AE, CB, DC, MC, V.

**CHRIST CELLA**—160 E. 46th St., 697-2479. Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon-Thurs. noon-10:30, Fri. to 10:45, Sat. 5-10:45. Closed Sun. (E)  
AE, CB, DC, MC, V.

**CITY LUCK**—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon-Fri. 11:30-3, Sat. noon-3. D Mon-Thurs. 3-midnight, Fri-Sat. to 1 a.m., Sun. noon-midnight. Valet parking after 6. (I)  
AE, CB, DC, MC, V.

**ENOTICA IPERBOLE**—137 E. 55th St., 759-9720. Dress opt. Classical Italian. Spcls: game, fettuccine. Extensive wine library. Res. sug. L Mon-Fri. noon-3. D Mon-Sat. 5-midnight. Closed Sun. (M)  
AE, CB, DC.

**FONDA LA PALOMA**—256 E. 49th St., 421-5495. Dress opt. Mexican. Spcls: camarones a la Fonda, puerco adovado. Res. sug. L Mon-Fri. noon-3. D Mon-Thurs. 5-midnight, Fri-Sat. to 1 a.m., Sun. 5-10:30. Spcl. cocktail hour featuring Mexican hors d'oeuvres. Strolling guitarists. (I-M)  
AE, CB, DC, MC, V.

**FOUR SEASONS**—99 E. 52nd St., 754-9494. Jacket required. International. Pool Room: L Mon-Fri. noon-2:30. D Mon-Sat. 5-11:30. Complete pre-theater D 5-6:30, after-theater D 10-11:30. Res. nec. Closed Sun. (E) Bar Room: L Mon-Sat. noon-2. D Mon-Fri. 7:30-11:30, desserts & cheese tray 10:30-midnight. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. (M-E)  
AE, CB, DC, MC.

**GIAMBELLI 50TH RISTORANTE**—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon-Fri. noon-3. D Mon-Fri. 3-midnight, Sat. noon-midnight. Valet parking from 6. Private party room. Closed Sun. (M-E)  
AE, CB, DC, MC, V.

**IL NIDO**—251 E. 53rd St., 753-8450. Jacket required. Northern Italian. Spcls: malafatti, pollo toscana. Res. nec. L Mon-Sat. noon-2:15. D Mon-Sat. 5:30-10:15. Closed Sun. (M)  
AE, CB, DC, MC, V.

**J.J. MULLIGAN**—750 Third Ave., at 47th St., 986-0716. Casual. American-Irish. Spcls: J.J. Mulligan stew, fresh pasta, salads, hamburgers, corned beef & cabbage. L daily 11:30-7. Bar til 8. Private parties. Also 46 E. 43rd St., 599-9805; 430 Lexington Ave., at 43rd St., 599-8936; 64 W. 52nd, 245-9702; 32 Cedar St., 825-9855. (M)  
AE, CB, DC, MC, V.

**KING COLE RESTAURANT**—2 E. 55th St., in the St. Regis-Sheraton Hotel, 753-4500. Dress opt. French-American. Res. nec. Open Mon-Sat. 7 a.m.-midnight, Sun. to 11 p.m. Br Sat-Sun. noon-2:30. (M). St. Regis Bar: L Mon-Fri. noon-3. Open Mon-Sat.

11 a.m.-2 a.m., Sun. noon-midnight. Astor's: Cocktails Mon-Thurs. 5-1, Fri-Sat. to 2 a.m.  
AE, CB, DC, MC, V.

**KNICKERS**—928 Second Ave., at 49th St., 223-8821. Casual. Continental. Spcls: steak, beef bourguignonne, broiled calves liver, fillet of sole. L daily noon-5. D daily 5-1 a.m. Bar till 4 a.m. (M)  
AE, CB, DC, MC, V.

**LA BIBLIOTHEQUE**—341 E. 43rd St., 661-5757. Dress opt. French. Spcls: veal chop, poached salmon. Res. nec. L Mon-Fri. noon-3. D Mon-Sat. 4-midnight. Banquets for 10-150. Closed Sun. (M)  
AE, CB, DC, MC, V.

**LA CÔTE BASQUE**—5 E. 55th St., 688-6525. Formal. French. Spcl: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon-Sat. noon-2:30. D Mon-Fri. 6-10:30, Sat. to 11. Closed Sun. (M-E)  
AE, CB, DC, MC, V.

**LA RÉCOLTE**—110 E. 49th St., 421-4389. Formal. French. Spcls: bouillabaisse, breast of duck with crayfish in muscadet sauce, steamed sea bass on pousse pierre. Res. sug. L Mon-Fri. 11:30-3. D Mon-Sat. 6-11. Closed Sun. (E)  
AE, CB, DC, MC, V.

**LAURENT**—111 E. 56th St., 753-2729. Formal. French. Spcls: sea bass à l'estragon, soft shell crabs amandines, suprême de canard aux griottes. Res. nec. L Mon-Fri. noon-3. D Mon-Fri. 6-10:30, Sat. 5-11, Sun. 5-10:30. Complete L. Private parties. (M-E)  
AE, CB, DC.

**LE CHEVAL BLANC**—145 E. 45th St., 599-8886/986-4729. Jacket required. French. Spcls: canard à l'orange, carré d'agneau bouquetière. Res. sug. L Mon-Fri. noon-2:30. D Mon-Sat. 5-10. Complete L & D. Closed Sun. (M)  
AE, CB, DC, MC, V.

**LE CYGNE**—55 E. 54th St., 759-5941. Formal. French. Res. nec. L Mon-Fri. noon-2:30. D Mon-Fri. 6-10, Sat. to 11. Closed Sun. (E)  
AE, DC.

**LELLO RISTORANTE**—65 E. 54th St., 751-1555. Formal. Italian. Spcls: spaghetti primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon-Fri. noon-3. D Mon-Thurs. 5:30-10:30, Fri-Sat. to 11. Closed Sun. (M-E)  
AE, CB, DC, MC, V.

**LE PÉRIGORD**—405 E. 52nd St., 755-6244. Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflé. Res. nec. L Mon-Fri. noon-3. D Mon-Fri. 5:15-10:30, Sat. to 11. Complete L & D. Private parties for 30. Closed Sun. (E)  
AE, CB, DC, MC, V.

**LUTECE**—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tues-Fri. noon-2. D Mon-Sat. 6-10. Closed Sun. (E)  
AE, CB, DC.

**MARIANAS**—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Dress opt. Seafood. Spcls: bouillabaisse, fresh swordfish, salmon. Res. sug. L Mon-Fri. noon-3. D Mon-Sat. 5-1 a.m. Ent. Closed Sun. (M)  
AE, CB, DC, MC, V.

**MAUDE'S**—Lexington Ave. & 51st St., 753-1515. Casual. American-Continental. Spcls: angel hair pasta with broccoli & shrimp, prime ribs, scallop & shrimp pernod. B daily 7-9:30. Buffet L Mon-Sat. 11:30-2:30. D daily 5-midnight. Snack menu daily 11:30 a.m.-midnight. Champagne buffet Br Sun. 11-3. Lobby Bar: Daily noon-midnight. (I-M)  
AE, CB, DC, MC, V.

**MIMI'S**—984 Second Ave., at 52nd St., 688-4692. Casual. Italian. Spcls: mussel & clam combination, fettuccine Alfredo, veal parmigiana. Open Mon-Fri. noon-3 a.m., Sat. from 1 p.m., Sun. 5-midnight. Bar open 1-hr later. Ent. Mon-Sat. from 9:30 p.m. (I-M)  
AE, CB, DC, MC, V.

**NANNI'S**—146 E. 46th St., 697-4161. Dress opt. Italian. Spcl: angel hair. Res. nec. L Mon-Fri. noon-3. D Mon-Sat. 5:30-11. Closed Sun. (M)  
AE, DC, MC, V.

**PALM**—837 Second Ave., at 45th St., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon-Fri. noon-10:45, Sat. 5-11. Closed Sun. (E)  
AE, CB, DC, MC, V.

**THE RENDEZVOUS**—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon-Fri. 6:30-10:30. L noon-3. D 6-10:30. S 10:30-12:30. Br Sat-Sun. noon-5. (M)  
AE, CB, DC, MC, V.

**ROMA DI NOTTE**—137 E. 55th St., 832-1128. Formal. Italian-Continental. Spcls: daily game dishes. Res. sug. D only Mon-Sat. 6-2 a.m. Ent. nightly. Closed Sun. (M)  
AE, CB, DC.

**SAITO**—305 E. 46th St., 759-8897. Casual. Japanese. Tatami & western style rooms. Sushi & tempura bars. Res. sug. L Mon-Fri. noon-3. D Mon-Fri. 5:30-10, Sat. to 10:30. Complete D. Closed Sun. (I-M)  
AE, DC, MC, V.

**SCOOP**—210 E. 43rd St., 682-0483. Casual. Northern Italian. Spcls: shrimp alla Romano, veal Valdostano, steaks, fresh fish. Res. sug. L Mon-Fri. 11:30-3:30. D Mon-Sat. 5-11. Free D parking 5:30-12:30. Closed Sun. (M)  
AE, CB, DC, MC, V.



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**SERYNA**—11 E. 53rd St., 980-9393. Dress opt. Japanese. Spcls: beef sashimi, Ishiyaki steak, crab shabu-shabu, tofu steak. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Private tatami rooms. Closed Sun. (M-E) AE, CB, DC, MC, V.

**SHINBASHI**—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and western seating for Japanese food. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. (M) AE, CB, DC, MC, V.

**SHUN LEE PALACE**—155 E. 55th St., 371-8844. Dress opt. Szechuan-Hunan. Spcls: sliced veal Hunan style, tangy spicy pheasant, sizzling scallops. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-11, Fri. to midnight, Sat. noon-midnight, Sun. noon-11. (M) AE, CB, DC.

**SMITH & WOLLENSKY**—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz steak, 4- to 5-lb lobster. Res. sug. Open Mon.-Thurs. noon-11, Fri. to midnight, Sat. 5-midnight, Sun. 4-11. (M) AE, CB, DC, MC, V.

**TANDOOR**—40 E. 49th St., 752-3334. Casual. North Indian. Spcls: tandoori chicken, aloo paratha, chicken tikka masala. Res. sug. L daily noon-3. D daily 5:30-11. Buffet L. Private parties for 100. (M) AE, CB, DC, MC, V.

**TONINO**—805 Third Ave., at 50th St., in the Crystal Pavilion, 308-2280. Jacket required. Italian. Spcls: vongole e cozze, pollo Valdostana, linguine al pesto. Res. sug. L Mon.-Fri. noon-3. D daily 5-midnight. Ent. nightly from 7:30. (M-E) AE, CB, DC, MC, V.

**TORREMOLINOS**—230 E. 51st St., 755-1862. Casual. Spanish-Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-11, Fri.-Sat. to midnight. Ent. Tues.-Sat. eves. Closed Sun. (M) AE, CB, DC, MC.

**TRIANON ROOM**—455 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French-Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7-11. L Mon.-Fri. noon-2:30. Br Sat.-Sun. noon-2:30. D daily 5:30-10. S 10-12:15. (M) AE, CB, DC, MC, V.

**TSE YANG**—34 E. 51st St., 688-5447. Dress opt. Peking-Shanghai. Spcls: shrimp in green lemon sauce, Tse Yang chicken, roast duck Peking style. Res. sug. L daily noon-3. D daily 6-10, midnight. Private parties for 10-60. (M) AE, CB, DC, MC, V.

**WALDORF-ASTORIA**—301 Park Ave., bet. 49th & 50th Sts., 355-3000. Bull and Bear. Jacket required. British-American. Spcls: beef, seafood. Res. sug. L daily noon-3. D daily 5-10. S daily 10:30-12:30 a.m. Cocktails 3-1 a.m. (M) Peacock Alley Restaurant & Cocktail Lounge: Jacket required. Continental-nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30, Sat. 7-10:30, Sun. 8-10:30. L noon-2:30. D 5:30-10:30. Complete D. Buffet Br Sun. 11:30-2:45. Ent. Cole Porter's own piano Tues.-Sat. 6-2 a.m., Sun.-Mon. 8-1. (M-E) The Waldorf Cocktail Terrace: Tea daily 2:30-5:30. Cocktails 2:30-2 a.m. Ent. Oscar's: Casual dining and snacks. B Mon.-Sat. 7-11:30, Sun. to noon. L Mon.-Sat. 11:30-3, Sun. noon-5. D 5-9:30. Complete D. S to 11:45 p.m. Cocktails noon-11:45. Sir Harry's Bar: Cocktails daily 1 p.m.-3 a.m. AE, CB, DC, MC, V.

## 43rd-56th Streets, West Side

**ALGONQUIN**—59 W. 44th St., 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon-3. D Mon.-Sat. 5:30-9:30. Br Sun. noon-2:15. Late S buffet 9:30-12:30. Free D parking 5:30-1 a.m. (M) AE, CB, DC, MC, V.

**AMERICAN FESTIVAL CAFE**—Rockefeller Plaza, 20 W. 50th St., 246-6699. Casual. American. Spcls: California radicchio with baked goat cheese, marinated swordfish & salmon with barbecue butter, key lime pie. Res. sug. B Mon.-Fri. 7:30-11. Br Sat.-Sun. 9-4. L Mon.-Fri. 11-4. D daily 4-10. S daily 10-midnight. (M) AE, CB, DC, MC, V.

**THE ASSEMBLY STEAK & FISH HOUSE**—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 4:30-10. Pre-theater D. Closed Sat.-Sun. (M) AE, CB, DC, MC, V.

**AU TUNNEL**—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11:30. Complete D. Closed Sun. (M) AE.

**BACKSTAGE AT HISAE'S**—318 W. 45th St., 489-6100. Casual. Continental. Spcls: smoked duck, sparkling shrimp, orange chicken, fettuccine, flounder en papillote, rack of lamb with rosemary and mustard, sushi bar. Res. nec. L Mon.-Sat. noon-4. D Mon.-Sat. 5-2 a.m., Sun. 4-10 p.m. Bar til 4 a.m. Parties for 20-80. Pianist nightly. (M) AE, MC, V.

**BARBETTA**—321 W. 46th St., 246-9171. Dress opt. Northern Italian. Spcl: vitello tonnato. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 5-midnight. Complete pre-theater D 5:30-7. Private rooms. Closed Sun. (M-E) AE, CB, DC, MC, V.

**BEEFSTEAK CHARLIE'S**—51st St. & Broadway, 757-3110. Casual. American. Spcls: steak, old fashioned barbecued ribs, hamburgers, incl. salad bar, shrimp, beer, wine or sangria with dinner. L Mon.-Sat. 11:30-3:30. D Mon.-Thurs. 4-11:45, Fri.-Sat. to 12:45, Sun. 1-10:45. Child's D. (I-M) AE, DC, MC, V.

**BEN BENSON'S STEAK HOUSE**—123 W. 52nd St., 581-8888. Casual. American. Spcls: steak, chops, seafood. Res. sug. L Mon.-Fri. noon-4. D Mon.-Thurs. 4-11, Fri.-Sat. to midnight, Sun. to 10. Private parties for 100. Free valet parking after 6. (M-E) AE, CB, DC, MC, V.

**BOMBAY PALACE**—30 W. 52nd St., 541-7777. Casual. Indian. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon-3. D Mon.-Sat. 5:30-11:30, Sun. to 10. Complete L & D. Discount D parking. (I-M) AE, CB, DC, MC, V.

**BROADWAY JOE STEAK HOUSE**—315 W. 46th St., 246-6513. Dress opt. American. Spcls: prime sirloin, veal chop, jumbo shrimp. Res. sug. Open daily 5-2 a.m. Ent. Tues.-Sun. (M) AE, CB, MC, V.

**CAFE DE FRANCE**—330 W. 46th St., 586-0088. Casual. French. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-10:30, Fri.-Sat. to 11. Complete D. Closed Sun. (I-M) AE, DC, MC, V.

**CAFFE FONTANA**—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.-Sat. 7-10:30. Br Sun. 10-3. L Mon.-Sat. 11:30-2:30. Piano bar ent. nightly 5-1. (I-M) AE, CB, DC, MC, V.

**CARNegie DELI & RESTAURANT**—854 Seventh Ave., at 55th St., 757-2245. Casual. Jewish deli. Spcls: corned beef, pastrami, cheese blintzes, matzo ball soup. Open daily 6 a.m.-4 a.m. (I) No Credit Cards.

**CENTURY CAFE**—132 W. 43rd St., 398-1988. Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, grilled salmon with mustard beurre blanc, fresh fish daily. Res. sug. Open Mon.-Sat. 11:30-300 a.m. Bar til 4 a.m. nightly. Private parties for 300. Video ent. nightly. Closed Sun. (M) AE, CB, DC, MC, V.

**DARBAR**—44 W. 56th St., 432-7227. Casual. Indian. Spcls: charcoal clay oven cooking, curry, vegetarian, fresh bread. Res. sug. L daily noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sun. to 11. Free parking 5 p.m.-5 a.m. (M) AE, CB, DC, MC, V.

**FRENCH SHACK**—65 W. 55th St., 246-5126. Casual. French. Spcls: soft shell crabs, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon-3. D Mon.-Sat. 5-11, Sun. from 4:30. Complete L & D. (M) AE, CB, DC, MC, V.

**GEORGES REY**—60 W. 55th St., 245-6764. Casual. French. Spcls: duckling, crêpes maison, steamed vegetables, poached fish fillet. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5:30-11, Sat. to 11:30, Sun. to 10:30. S 10-11. Complete L & D. (M) AE, DC, MC, V.

**HURLEY'S**—1240 Ave. of Americas, at 49th St., 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon-midnight. (M) AE, CB, DC, MC, V.

**ITALIAN PAVILION**—24 W. 55th St., 753-7295/586-5950. Jacket required. Italian-Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Complete L & D. Private parties. Closed Sun. (M) AE, CB, DC, MC, V.

**JOES PIER**—163 W. 52nd St., 245-6652. Casual. Spcls: stone crab claws, seafood, steak. Res. sug. Open daily 11 a.m.-2 a.m. Prix fixe L daily noon-3. Ent. nightly. (M) AE, CB, DC, MC, V.

**KEEWAH YEN**—50 W. 56th St., 246-0770. Dress opt. Northern Chinese-Cantonese. Spcls: barbecued duck, suckling pig, dim-sum. Res. sug. Open Mon.-Thurs. noon-midnight, Fri. to 1 a.m., Sat. 5-1 a.m., Sun. 5-midnight. Private parties for 100. (I-M) AE, DC, MC, V.

**LA BONNE SOUPE**—48 W. 55th St., 586-7650. Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.-midnight. (I) AE.

**LA CARAVELLE**—33 W. 55th St., 586-4252. Jacket & tie required. French Classical. Spcls: quenelles de brochet homardine, côte de veau Normande, soufflé glace au praline. Res. nec. L Mon.-Sat. 12:15-2:30. D Mon.-Sat. 6-10:30. Complete L. Closed Sun. (E) AE, CB, DC, MC, V.

**LA GRILLADE**—845 Eighth Ave., at 51st St., 265-1610. Casual. French. Spcls: 7 varieties of fish, roast leg of lamb. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11:30, Sat.-Sun. from 4. Complete L & D. (M) AE, DC, MC, V.

**LAREDO**—156 W. 44th St., 944-9747. Casual. Spanish-Mexican. Spcls: paella, stuffed lobster, enchiladas, tacos. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 4-midnight, Sat.-Sun. from 3. (I-M) AE, CB, DC, MC, V.

**LARRÉ**—846 Seventh Ave., bet. 54th-55th Sts., 586-8096. Casual. French-American. Spcls: poached salmon bernaise, rack of lamb, frogs legs provençale. L Mon.-Fri. noon-3. D Mon.-Sat. 5-11. Closed Sun. (I-M) AE, CB, DC, MC, V.

**L'ESCARGOT**—47 W. 55th St., 245-4266. Dress opt. French. Spcls: escargot with fettuccine, Dover sole meunière with sage, côte de veau au calvados. Res. sug. L Mon.-Sat. noon-3. D Mon.-Fri. 5:30-11:30, Sat. from 5. Private parties for 65. Complete L & D. Closed Sun. (I-M) AE, CB, DC, MC, V.

**LE VERT GALANT**—109 W. 46th St., 382-0022. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-midnight. Private parties. Ent. Closed Sun. (M) AE, CB, DC, MC, V.

**MAMMA LEONE'S**—239 W. 48th St., 586-5151. Casual. Italian. Spcls: veal & chicken parmigiana. Res. sug. L Mon.-Sat. 11:30-2:30. D Mon.-Fri. 3:30-11:30, Sat. 2:30-11:30, Sun. 2-10. Complete L & D. Ent. nightly. Private parties for 500. (M) AE, CB, DC, MC, V.

**PATSY'S**—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.-Thurs., Sun. noon-10:45, Fri.-Sat. to 11:45. Closed Mon. (M) AE, DC, V.

**RAGA**—57 W. 48th St., 757-3450. Casual. Indian. Spcls: lobster malabar, gosht vindaloo, murghe ke tikke. Res. sug. L Mon.-Fri. noon-3. D daily 5:30-11:15. Pre-theater & post-theater D. Ent. Mon.-Sat. (M) AE, CB, DC, MC, V.

**RAINBOW ROOM**—30 Rockefeller Plaza, 65th floor of RCA building, 757-9090. Jacket & tie required. French-Italian. Res. sug. Cocktails Mon.-Fri. from 4, Sat. from 3, Sun. from noon. D Sun.-Mon. 5-10 (open till midnight), Tues.-Sat. to 11:30 (open till 1 a.m., Fri.-Sat. till 2). Pre-theater D 5-7. Br Sun. 11:30-3. Live orchestra Tues.-Thurs. 7-1 a.m., Fri.-Sat. 8-2 a.m., Sun. 6-midnight. Music charge after 7. (M) Rainbow Grill: Jacket required. Redesigned nightclub offering French-Italian menu. Res. sug. D Mon.-Thurs. 7-midnight, Fri.-Sat. to 12:30. Shows Mon.-Sat. 9:15 & 11:30 (show cover). (M) AE, CB, DC, MC, V.

**RASPUTIN RUSSIAN**—371 W. 46th St., 586-1860. Casual. Russian-American. Spcls: beef stroganoff, blini with red caviar, shashlyk, chicken tabaka, cutlet kiev. Res. sug. D daily 4-midnight. Ent. Fri.-Sun. Private parties 20-75. (M) AE, MC, V.

**RENÉ PUJOL**—321 W. 51st St., 246-3023/974-9076. Dress opt. French. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-11:30. Complete L & D. Closed Sun. & holidays. (M) AE, DC, MC, V.

**ROSE**—51 W. 52nd St., 751-5152. Jacket required. Italian. Spcls: veal alla Rose, tortellini alla panna, fresh fish. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 3-10. Closed Sat.-Sun. (M) AE, MC, V.

**SAN MARCO**—36 W. 52nd St., 246-5340. Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Complete L. Closed Sun. (M-E) AE, CB, DC, MC, V.

**THE SEA GRILL**—Rockefeller Plaza, 19 W. 49th St., 246-9201. Jacket required. American-Seafood. Spcls: whole gingered fish, swordfish broiled over mesquite & hickory, fried soft shell crabs. Res. nec. L Mon.-Sat. noon-3. D daily 5-10. Pre-theater D 5-6:30 with free parking. (M) AE, CB, DC, MC, V.

**SEA PALACE**—608 Ninth Ave., bet. 43rd-44th Sts., 307-6340. Casual. Seafood-Continental-Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.-Fri. 11:30-3:30. D daily 4:30-midnight. Bar til 1 a.m. Private parties for 40. (I) AE, CB, DC, MC, V.

**SPINDLETOP**—254 W. 47th St., 245-7326. Dress opt. Continental. Spcls: steak, prime ribs, seafood. Res. sug. L daily 11:30-4. D daily 4-1 a.m. After theater supper. No-smoking room. Parties for 10-300. Pianist nightly. (M) AE, CB, DC, MC, V.

**STAGE DELICATESSEN**—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.-2 a.m. B to 11 a.m. (I) No Credit Cards.

**TOP OF THE SIXES**—666 Fifth Ave., at 53rd St., on the 39th floor, 757-6662. Dress opt. American-Continental. Res. nec. L Mon.-Sat. 11:30-3. D Mon.-Fri. 5-midnight, Sat. to 1. Ent. Tues.-Sat. Closed Sun. (M-E) AE, CB, DC, MC, V.

**"21" CLUB**—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.-Sat. noon-midnight. Closed Sun. (E) AE, CB, DC, MC, V.



# RESTAURANT DIRECTORY

**VICTOR'S CAFÉ** 52-236 W. 52nd St., 586-7714. Casual. Cuban. Spcls: black bean soup, roast suckling pig, paella, shredded beef Cubana. Res. sug. Open daily 11 a.m.-1 a.m. Ent. nightly. Private parties. Also Victor's Cafe-240 Columbus Av. at 71st St., 595-8599. (M) AE, CB, DC, MC, V.

57th-60th Streets

**CAFE DE LA PAIX**-50 Central Park South, in the St. Moritz on the Park, 755-5800. Dress opt. American-International. Spcls: chateaubriand for two, veal scaloppine marsala, sautéed Dover sole. Res. sug. Buffet L Mon.-Sat. 11:30-4:30. Buffet Br Sun. 11:30-4. D daily 6-11:45. After-theater menu 10:30-12:30. (M) AE, CB, DC, MC, V.

**FELIDIA**-243 E. 58th St., 758-1479. Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. (M) AE, DC, MC, V.

**FONTANA DI TREVI**-151 W. 57th St., 247-5683. Dress opt. Italian. Spcl: Roman dishes. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-1 a.m., Sat.-Sun. from 4. (M) AE, CB, DC.

**GIAN MARINO**-221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.-Fri. noon-3. D Tues.-Fri. 3-midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. (M) AE, CB, DC, MC, V.

**GIRAFE**-208 E. 58th St., 752-3054. Dress opt. Northern Italian. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. (M) AE, CB, DC, MC, V.

**INN ON THE PARK**-Barbizon-Plaza Hotel, 106 Central Park South, 247-7000. Dress opt. Continental. Spcls: chateaubriand for 2, scampi Sorrentino, skewered beef & scampi, sweetbreads. Res. sug. B daily 7-11:30. L daily 11:30-3. D daily 5:30-11. Br Sat.-Sun. 11-3. (M) AE, CB, DC, MC, V.

**JEAN LAFITTE**-68 W. 58th St., 751-2323. Casual. French. Spcls: sea scallops in basil sauce, medallions of veal with mushroom sauce, leg of lamb with kidney beans. Res. sug. L Mon.-Sat. noon-3. D daily 6-12:30 a.m. (M) AE, MC, V.

**KAPLAN'S AT THE DELMONICO**-59 E. 59th St., 755-5959. Casual. Jewish deli. Spcls: Rumanian tenderloin, corned beef, stuffed cabbage, potato pancakes. Open for B, L, D, & cocktails Mon.-Sat. 8 a.m.-11 p.m., Sun. 9 a.m.-9 p.m. Br Sun. noon-4. (I) AE, DC.

**LA FENICE**-242 E. 58th St., 759-4660. Dress opt. Northern Italian. Res. sug. Open Mon.-Sat. noon-midnight. Closed Sun. (M) AE, CB, DC, MC, V.

**LE PATIO**-118 W. 57th St., in the Hotel Parker Meridien, 245-5000. Casual. American-French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.-Sat. 7-11, Sun. from 7:30. Buffet L daily noon-2:30. Cocktails daily 3 p.m.-2 a.m. (M) AE, CB, DC, MC, V.

**LE STEAK**-1089 Second Ave., bet 57th & 58th Sts., 421-9072. Dress opt. French-style steakhouse serving steak only. D daily 5:30-11. Complete D. (M) AE, DC.

**LE TRAIN BLEU**-1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Re-creation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.-Sat. 11-3. D Mon., Thurs. 5:30-7:30. High tea Mon.-Fri. 3-5. Closed Sun. (M) AE.

**THE MAGIC PAN**-149 E. 57th St., 371-3266. Casual. Continental. Spcls: crêpes, steak Diane, sole bonne femme. Res. sug. Open Mon.-Sat. 11:30 a.m.-midnight, Sun. to 10 p.m. Complete L & D. Private parties for 100. Also 1409 Ave. of the Americas, 765-5080. Open Mon.-Fri. 11:30 a.m.-midnight, Sat. from 11, Sun. 11-10. (I) AE, MC, V.

**MAURICE**-118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Jacket required. French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. B Mon.-Fri. 7:30-9:45. L Mon.-Fri. noon-2:15. D daily 6-10:45. Pre-theater D 6-7. Complete L. (E) AE, CB, DC, MC, V.

**MOGUL** 57-327 W. 57th St., 581-1774. Casual. Moghlay (Imperial). Spcls: tandoori dishes, shrimp dopiaz, duck masala. Res. nec. L Mon.-Fri. noon-3. D daily 5-midnight. Garden dining. Ent. (M) AE, DC, MC, V.

**PARK ROOM**-36 Central Park S., in the Park Lane Hotel, 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7-11:45. L Mon.-Sat. noon-4. Br Sun. noon-4. D daily 5:30-10:30. S 10:30-12:30. Ent. Tues.-Sat. (M) AE, CB, DC, MC, V.

**PLAZA HOTEL**-Fifth Ave. & 59th St., 759-3000. Edwardian Room: Dress opt. Continental. Res. nec. B Mon.-Sun. 7-11. L Mon.-Sat. noon-3. Br Sun. noon-

3. D Sun.-Thurs. 5:30-10:30, Fri.-Sat. to 11. S daily till 12:30 a.m. (M-E) **Oak Bar**: Casual. Buffet L Mon.-Fri. & sandwich menu Mon.-Sat. 11:30 a.m.-1 a.m., Sun. noon-1 a.m. **Oyster Bar**: Casual. Fresh seafood. Res. nec. Open Mon.-Sat. 11:30 a.m.-1 a.m., Sun. from noon. (M-E) **Palm Court**: Dress opt. Continental. Res. nec. L, Tea, "After 8": Mon.-Fri. 7:30 a.m.-1 a.m., Sat to 2 a.m., Sun. 11 a.m.-midnight. Ent. daily. (E) **Trader Vic's**: Dress opt. Continental-Polynesian. Res. nec. Cocktails and hors d'oeuvres Mon.-Sat. 3-1:30 a.m., Sun. 4-11:30. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 12:30, Sun. 4-11. (M-E)

AE, CB, DC, MC, V.

**REGINE'S**-502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: les chaussons de veau aux pointes d'asperges, le tressé de sole au beurre rose, le quadrille de Charolais aux quatre herbes. Res. nec. D Mon.-Sat. 8-midnight. Pre-theater D 6-8. Disco dancing from 10:30. Closed Sun. (E) AE, CB, DC, MC, V.

**REGINETTE**-69 E. 59th St., 758-0530. Casual. International. Spcls: couscous, tartare de saumon, angel's hair primavera. Res. sug. L Mon.-Sat. noon-5. D Mon.-Sat. 5:30-midnight. Pre-theater D 5:30-7. Closed Sun. (M) AE, DC, MC, V.

**TINO'S**-235 E. 58th St., 751-0311. Jacket required. Northern Italian. Spcls: linguine with broccoli & zucchini, costoletta alla Milanese, pollo alla Tino. Res. nec. L Mon.-Fri. noon-3. D daily 5-midnight. (M) AE, CB, DC, MC, V.

**TOP OF THE PARK**-W. 60th St. & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.-Fri. 5-10, Sat. to 10:30. Complete D. Closed Sun. (M) AE, CB, DC, MC, V.

**TRE SCALINI**-230 E. 58th St., 688-6888. Jacket required. Northern Italian. Spcl: winter game. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. (M-E) AE, CB, DC, MC, V.

**TUCANO**-333 E. 60th St., 308-5353. Jacket & tie required. French-Cuisine Maximin. Spcls: petite timbale de pâtes fraîches à la langouste rose, filet de bar aux poireaux et aux truffes. Res. nec. D Mon.-Sat. 7-midnight. Private parties for 150. Complete D. Closed Sun. (E) AE, CB, DC, MC, V.

Above 60th Street, East Side

**AMERICAN STANHOPE**-Fifth Ave., at 81st St., 288-5800. Saratoga: Dress opt. B daily 7-11. L Mon.-Sat. noon-3. D Tues.-Sat. 6-10. S Tues.-Sat. to 1 a.m. Br Sun. noon-3. The Furnished Room: L daily noon-3. Afternoon tea 3-6. S 6-11. The Terrace: L daily noon-3. Drinks till 11 p.m. Red Jacket: Bar noon-1 a.m. daily. (M) AE, CB, DC, MC, V.

**ANDREE'S MEDITERRANEAN CUISINE**-354 E. 74th St., 249-6619. Dress opt. Mid-East/French. Spcls: striped bass in phyllo, herbed rack of lamb, couscous. Res. nec. D only Tues.-Sat. 6-9:30. Pre-theater D Tues.-Thurs. 5:45-6:45. Closed Sun. & Mon. (M) No Credit Cards.

**BUDAPEST CAFÉ**-1373 First Ave., bet. 73rd-74th Sts., 772-8508. Dress opt. Continental-Hungarian. Spcls: pheasant pate, roast goose liver, paprika veal medallions, Gundel palacsinta. Res. sug. D only Tues.-Sun. 5:30-11:30. Closed Mon. (M) AE.

**CAFE SAN MARTIN**-1458 First Ave., at 76th St., 288-0470. Casual. Continental-Spanish. Spcls: angulas de aguinnaga, fidegusa, parrillada. Res. sug. D daily 5:30-midnight. Br Sat.-Sun. noon-4. Complete D. Pianist nightly. (M) AE, MC, V.

**CAMELBACK & CENTRAL**-1403 Second Ave., at 73rd St., 249-8380. Casual. Continental-American. Spcls: roast duck with port & black currant sauce, vegetables tempura with sherry, ginger & soy sauce, grilled swordfish with herb butter, medallions of veal with julienne of leek. L Mon.-Fri. 11:30-3. D Mon.-Fri. 5-midnight, Sat.-Sun. 6-midnight. Br Sat. 11:30-3:30, Sun. to 4. Outdoor cafe. (I-M) AE, CB, MC, V.

**CARLYLE HOTEL**-76th St. & Madison Ave., 744-1600. Cafe Carlyle: Formal. Buffet L Mon.-Sat. noon-3. Buffet Br Sun. noon-3. Carlyle Restaurant: French cuisine. B daily 7-11 a.m. Buffet L Mon.-Sat. noon-6. Br Sun. noon-6. D Mon.-Sat. 6-11, Sun. from 7. (M-E) AE, CB, DC, MC, V.

**CLAUDE'S**-205 E. 81st St., 472-0487. Formal. French. Res. nec. D only Mon.-Sat. 6-10:15. Closed Sun. (E) AE, DC, MC, V.

**DIECI**-1568 First Ave., bet. 81st-82nd Sts., 628-6565. Jacket required. Classic/Regional Italian. Spcls: imported fungi porcini, shrimps with fennel, homemade stuffed ravioli, veal gorgonzola. Res. sug. D daily 5:30-11:30. (M) AE, MC, V.

**KLEINE KONDITOREI**-234 E. 86th St., 737-7130. German. Spcls: naturschnitzel, beef roulade. Res. sug. L Mon.-Sat. 10-3:30. D Mon.-Thurs. 3:30-11, Fri.-Sat. to midnight, Sun. 10 a.m.-11 p.m. Complete L & D. (I-M) AE, DC.



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## RESTAURANT DIRECTORY

**LA PETITE FERME**—973 Lexington Ave., at 70th St., 249-3272. Dress opt. French. Spcls: moules vinaigrette, poached bass with sauce cheillot. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. with seatings at 7 & 9. Closed Sun. (M) AE, CB, DC, MC, V.

**LE LAVANDOU**—134 E. 61st St., 838-7987. Formal. French. Spcls: ballotine de red snapper, côte de veau aux morilles. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10. Complete L & D. Closed Sun. (E) AE.

**LE REFUGE**—166 E. 82nd St., 861-4505. Dress opt. French. Spcls: huitres gratinees au safran, saumon à la vapeur de vinaigre de framboises, mousse aux amandes ameres. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 6-11. Private parties. Closed Sun. (M) No Credit Cards.

**LES PLEIADES**—20 E. 76th St., 535-7230. Formal. French. Spcl: rack of lamb. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Spcl. early D 5:30-6:30. Closed Sun. (M) AE, DC, MC, V.

**LION'S ROCK**—316 E. 77th St., 988-3610. Casual. Continental. Spcls: Irish sea scallops, roast saddle of lamb. Res. sug. L Mon.-Fri. 11:30-3. D daily 5-midnight. Br Sat.-Sun. 11:30-4. (M) AE, DC, MC, V.

**MALAGA**—406 E. 73rd St., 737-7659/650-0605. Casual. Spanish. Open Mon.-Fri. noon-midnight, Sat.-Sun. to 1 a.m. (I-M) AE, DC, MC, V.

**MAXWELL'S PLUM**—1181 First Ave., at 64th St., 628-2100. Casual. Continental. Spcls: charcoal grilled duck, veal piccata, navarin of lamb, roast wild boar, chocolate fudge cake. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1:20 a.m., Sun. to 12:20. Br Sat. noon-5, Sun. from 11. Pre-theater D Mon.-Sat. 5-7. (M) AE, CB, DC, MC, V.

**MEAT BROKERS**—1153 York Ave., at 62nd St., 752-0108. Casual. Steakhouse. Spcls: USDA prime steak, chops, ribs, fresh fish daily. D Mon.-Sat. 5-midnight, Sun. 4-11. 2-hr. free parking after 5. (I-M) AE, CB, DC, MC, V.

**MR SAM'S**—1265 Third Ave. at 73rd St., 517-2020. Dress opt. American. Spcls: prime steak, fresh seafood, lobster. Res. sug. D Sun.-Thurs. 5-11, Fri.-Sat. to midnight. Br Sun. noon-3. Private parties for 100. Pianist nightly. (M) AE, CB, DC, MC, V.

**NANNI AL VALLETTO**—133 E. 61st St., 838-3939. Dress opt. Italian. Spcls: angel's hair primavera, veal chop alla Nanni with mushroom sauce. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-midnight. Closed Sun. (E) AE, CB, DC, MC, V.

**NICKELS**—227 E. 67th St., 794-2331. Casual. American. Spcls: steak, chops, seafood. Res. sug. D daily 5-11. Bar Mon.-Sat. til 1 a.m. Pianist Mon.-Sat. (M) AE, CB, DC, MC, V.

**PICCOLO MONDO**—1269 First Ave., bet. 68th & 69th Sts., 249-3141. Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-midnight, Sat.-Sun. from noon. Parking. (M) AE, CB, DC, MC, V.

**PIERRE HOTEL**—2 E. 61st St., 838-8000. Cafe Pierre. Formal. Continental. Spcl: breast of duckling with red cabbage and calvados, rosettes of veal with mirabelles, fricassee of lobster with morels. Res. sug. B daily 7-noon. L Mon.-Sat. noon-2:30. Br Sun. noon-5. D daily 5-10:30. S from 10:30. The Rotunda: English afternoon tea Mon.-Fri. 3-6:30. (M-E) AE, CB, DC, MC, V.

**THE POLO**—840 Madison Ave., at 69th St., 535-9141. Formal. French. Spcls: brioche mouseline au ragout fin, le bouquet de homard au Noilly, filet de veau poele au gingembre frais. Res. sug. B daily 7-10:30. L daily noon-2:30. D daily 6:30-10:30. (E) AE, CB, DC, MC, V.

**THE RAVELLED SLEEVE**—1387 Third Ave., at 79th St., 628-8814. Casual. American-Continental. Spcls: soft shell crabs, roast Long Island duckling, filet mignon. Res. sug. D Tues.-Sat. 5:30-midnight, Sun.-Mon. to 11. Br Sun. noon-3:30. Pianist nightly & Br. (M) AE, CB, DC, MC, V.

**SANT AMBROEUS**—1000 Madison Ave., bet. 77th-78th Sts., 570-2211. Dress opt. Northern Italian. Spcls: risotto alla Milanese, fettuccine primavera, gamberoni reali alla marinara. L daily noon-3. D Mon.-Sat. 6:30-10:30. (M) AE, MC, V.

**SIGN OF THE DOVE**—1110 Third Ave., at 65th St., 861-8080. Formal. Continental. Spcls: pasta, fresh Dover sole, loin of lamb. Res. sug. L Tues.-Sat. noon-3. D Mon.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m., Sun. to 11. Br Sun. 11:45-4. Pianist Lynn Mullinax in cocktail lounge. Private parties for 60. Closed Mon. L (E) AE, CB, DC, MC, V.

Above 60th Street, West Side

**CAFÉ LUXEMBOURG**—200 W. 70th St., 873-7411. Casual. Continental. Spcls: cassoulet, grilled Coho salmon, roast duck with honey and coriander. Res. nec. D Mon.-Fri. 5:30-midnight, Sat.-Sun. from 6. S Sun.-Thurs. 1 a.m.-2:30 a.m., Fri.-Sat. to 3 a.m. Br Sat.-Sun. 11-2:30. (M) AE, MC, V.

**CAVALIERE**—108 W. 73rd St., 799-8282. Casual. Northern Italian. Spcls: paglia e fieno, branzino livornese, scaloppine alla genovese, Italian cheesecake. Res. sug. L Mon.-Fri. 11-4. Br & L Sat.-Sun. 11-4. D Sun.-Thurs. 5-1 a.m., Fri.-Sat. to 3 a.m. Private parties for 50. (M) AE, CB, DC, MC, V.

**CENTRE COURT**—61 W. 82nd St., 586-1222. Casual. American. Spcls: USDA prime steak, veal & lamb chops, prime ribs. L Mon.-Sat. 11:30-5. D daily 5-midnight. Br Sun. 11:30-4. (M) AE, CB, DC, MC, V.

**HUNAN BALCONY**—2596 Broadway, at 98th St., 865-0400. Casual. Hunan Spcls: chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. (I) AE, CB, DC, MC, V.

**HUNAN PARK**—235 Columbus Ave., bet. 70th-71st Sts., 724-4411. Casual. Hunan. Spcls: shrimp & pork Hunan style, Lake Tung Ting shrimp, beef with four flavors. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. (I) AE, CB, DC, MC, V.

**MRS. J'S SACRED COW**—228 W. 72nd St., 873-4067. Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.-Thurs. 4-2 a.m., Fri.-Sat. to 2:30 a.m., Sun. 3-1 a.m. Pianist nightly. Private parties. (M) AE, CB, DC, MC, V.

**RUPPERT'S**—269 Columbus Ave., bet. 72nd & 73rd Sts., 873-9400. Casual. American-Continental. Spcls: grilled butterflied leg of lamb with shallot butter, shrimp in beer batter with orange mustard sauce, roast whole baby chicken seasoned with tarragon. Res. sug. L Mon.-Fri. 11:30-4:30. D daily 5-2 a.m. Br Sat. 11-4:30, Sun. 10:30-4:30. Enclosed sidewalk café. (M) AE, CB, DC, MC, V.

**SEAWALKERS**—12 W. 72nd St., 799-6070. Casual. Regional American Seafood. Spcls: Creole fish gumbo, Maryland spiced crabs, Maryland crab cakes. Res. sug. D Mon.-Thurs. 6-11:30, Fri.-Sat. to midnight, Sun. 5-11. Ent. Tues.-Sat. Private parties for 15-125. (M) AE, CB, DC, MC, V.

**SWEETWATERS**—170 Amsterdam Ave., bet. 67th & 68th Sts., 873-4100. Dress opt. Continental-Italian. Spcls: tortellini alla Nonna, chicken scarpello, prime ribs. Res. sug. L Mon.-Fri. 11:30-5. D daily 5-1 a.m. Br Sat.-Sun. 11:30-5. Ent. Tues.-Sun. (M) AE, CB, DC, MC, V.

## Brooklyn

**GAGE & TOLLNER**—374 Fulton St., 875-5181. Casual. American. Spcls: lobster Newburg, crabmeat Virginia, soft clam belly broil. Open Mon.-Fri. 11:30-9, Sat. 4-11. Private parties. Pianist Fri. & Sat. Closed Sun. (M) AE, CB, DC, MC, V.

**JUNIOR'S**—386 Flatbush Ave. Extension, 852-5257. Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30-11. L daily 11-4:30. D daily 4:30-10. S Sun.-Thurs. to 1:30 a.m., Fri.-Sat. to 3 a.m. Pianist daily 5-11. (I) AE, DC.

**THE RIVER CAFÉ**—1 Water St., 522-5200. Dress opt. American. Spcl: fresh fish. Res. nec. Open daily noon-midnight. Bar til 3 a.m. Pianist nightly. (E) AE, DC.

## Queens

**RALPH'S ITALIAN RESTAURANT**—75-61 31st Ave., Jackson Heights, 899-2555. Casual. Italian. Spcls: veal rollatini, spaghetti carbonara, chicken Valdostana. Res. sug. Open Mon.-Thurs. noon-10:30 p.m., Fri. to 11, Sat. 4-11. Complete D. Closed Sun. (I) AE, DC, V.

**STRATTON RESTAURANT**—Forest Hills, 108-36 Queens Blvd., 263-6100. Casual. American-Mexican. Spcls: ribs & chicken, Mexican combination platter. Res. sug. L daily 11:30-3. D daily 3 p.m.-3 a.m. Ent. nightly. Private parties for 300. (I) AE, CB, DC, MC, V.

**VILLA SECONDO**—Fresh Meadows, 184-22 Horace Harding Expy., 762-7355. Casual. Northern Italian. Res. sug. L & D Tues.-Fri. noon-11, Sat. 4-midnight, Sun. 2-11. Complete L. Closed Mon. (I-M) AE, DC, MC, V.

**WATERS EDGE**—44th Drive & the East River, 392-4055. Casual. American-Nouvelle. Spcls: grilled Norwegian salmon, veal chop, fresh fish daily. Res. sug. L Mon.-Fri. noon-3. D Sun.-Thurs. 6-11, Fri.-Sat. to midnight. Pianist nightly. Private parties for 120. (M) AE, CB, DC, MC, V.



# NIGHTLIFE

## KEY TO ABBREVIATIONS

|    |                  |
|----|------------------|
| AE | American Express |
| CB | Carte Blanche    |
| DC | Diners Club      |
| MC | MasterCard       |
| V  | Visa             |

Please check hours and talent in advance. Many places are forced to make changes at short notice.

## Pop/Jazz

**AMAZONAS**—492 Broome St., 966-3371. Restaurant featuring the music of Brazil. Sun., Veina Richter. Mon., Beso Cerqueira. Tues., Claudio Fornaro and Steve Sacks. Wed., Hortencio Gomes. Thurs., Cecilia Engelhart. Fri., Beto. Sat., Clarice Taylor & Carlos DeSouza. AE,CB,DC.

**ANGRY SQUIRE**—216 Seventh Ave., bet. 22nd & 23rd Sts., 242-9066. 9/13-15, Dakota Station. Three sets nightly starting at 10. No credit cards.

**BLUE NOTE**—131 W. 3rd St., 475-8592. 9/10, Jazz Babies. 9/11-16, The Modern Jazz Quartet. 9/17, Brenda Bufalino; Amy Duncan Trio. 9/18-23, Bobby McFerrin All Stars. Shows at 9 and 11 with an extra show Fri.-Sat. at 1 a.m. AE,MC,V.

**BRADLEY'S**—70 University Pl., at 11th St., 228-6440. Restaurant/bar. 9/10-15, pianist Bill Mays with Michael Moore on bass. 9/16, flautist Ali Ryerson. 9/17-22, pianist Joyce Collins with Michael Moore. Sets at 9:45, 11, 12:30 and 2 a.m. AE,CB,DC,MC,V.

**BURGUNDY**—467 Amsterdam Ave., bet. 82nd & 83rd Sts., 787-8300. Cafe/bar/gallery. 9/10, Bob Ward and Simon Wettenthal. 9/11, Judy Niemack. 9/12, Mark Morganelli and Vic Juris. 9/13, Preston Trombly Duo. 9/14,15, Mickey Bass and Carter Jefferson. 9/17, Bob Ward and Simon Wettenthal. AE,MC,V.

**CAJUN**—129 Eighth Ave., at 16th St., 691-6174. Wed., The Cayenne Jazz Band. Thurs., The Ernie Lumer Quartet. Fri., The Canal Street Jazz. Blues & Dixieland Band. Music Wed.-Thurs. 8-11, Fri. 9-11, Sat. 8:30-midnight. AE,DC, MC,V.

**CARNEGIE TAVERN**—165 W. 56th St., 757-9522. Pianist Ronnell Bright plays, Mon.-Fri. 9-midnight, (closed Sat. & Sun.). AE,DC,MC,V.

**EAGLE TAVERN**—355 W. 14th St., 924-0275. Mon., Irish Sessions. 9/15, Charged Particles. 9/22, Joe Val & The New England Bluegrass Boys. Shows at 8:15. No credit cards.

**EDDIE CONDON'S**—144 W. 54th St., 265-8277. 9/10,11,17,18, Ed Polcer's Midtown North. 9/12,19, Hot Club of 54th Street. 9/13-15,20-22, Balaban & Cats. 9/16, Scott Hamilton Quintet. AE,DC,MC.

**FAT TUESDAY'S**—190 Third Ave., 533-7902. 9/10,17, Les Paul Trio with Wayne Wright on guitar and Gary Mazzaroppi on bass. 9/11-16, Astrud Gilberto with the Brazilian All Stars. 9/18-23, George Van Eps guitar duo. Shows 9,11 & 12:30. AE,MC,V.

**FOLK CITY**—130 W. 3rd St., 254-8449. 9/10, Sonny Ochs and the Hudson River Sloop Singers. 9/12, The Last Roundup; True Love. 9/13, Chicago City Limits. 9/14, Terry Waldo and The Gotham City Jazz Band featuring Susan Lamarche. 9/16, Jerry Rogers. 9/19, New York Songwriters Showcase. 9/20, Casselberry & Dupree; Toshi Regon. No credit cards.

**GREENE STREET CAFE**—101 Greene St., 925-2415. Multilevel floors for entertainment. 9/10, Connie James. 9/11-13, Joanne Brackeen. 9/14,15, Marion Cowings. 9/16,17, pianist Vladimir Shafiranov. 9/18-21, Carmen Lundy. Upstairs: 9/13 at 11, *Romped Out*, a satirical rock 'n roll revue starring David May, Paul Dunlop, Lisa Baker and Bill Peterson. 9/15 at 8, The High Heeled Women. AE,MC,V.

**GREGORY'S**—63rd St. & First Ave., 371-2220. Mon. 10-3, Brooks Kerr Duo. Tues. 10-3, Chuck Wayne Trio. Wed.-Sun. 10-3, David Alllyn and the Scott Hardy Trio. AE,CB,DC,MC,V.

**HORS D'OEUVRE**—One World Trade Center, 938-1111. Jazz, dancing, international hors d'oeuvres and the world's greatest view. Every Mon.-Fri., 4-9, pianist Don Friedman. Tues.-Sat., 7:30-12:30, The Judd Wolfin Trio with guitarist Fred Fried and John

Belzaguy on bass. Sun.-Mon., 9-1 a.m., pianist Chuck Folds alternating with the Tony Cabot Trio. AE,DC,MC,V.

**KNICKERBOCKER SALOON**—33 University Pl., 228-8490. Atmospheric jazz and dining room. Pianist Al Foster plays Mon. - Sat. from 10-2:30 a.m. AE,MC,V.

**LUSH LIFE**—184 Thompson St., at Bleecker St., 228-3788. Continental restaurant and jazz club. 9/10,17,24, Toshiko Akiyoshi's N.Y. Jazz Orchestra featuring Lew Tabackin. 9/11-16, Cedar Walton, Ron Carter, and Billy Higgins. 9/18-23, Jack De Johnette Trio with Eddie Gomez on bass and Freddie Waits on drums. Music Sun.-Thurs. from 8:30, Fri.-Sat. from 9. AE,MC,V.

**MICHAEL'S PUB**—211 E. 56th St., 785-1171. 9/11-29, "He Just Keeps Rolling Along" - 100th birthday celebration for Jerome Kern, starring Arthur Siegel and Sandy Stewart. Tues.-Sat. at 9:30 & 11:30. Mon., The New Orleans Funeral & Ragtime Band with Woody Allen. Closed Sundays. AE,DC,MC,V.

**NEW DEAL**—152 Spring St., 431-3663. Art deco room with pianist Andy Tuck and David Meer on bass. Wed.-Thurs. 8-midnight, Fri.-Sat. 9-2 a.m. AE,CB,DC,MC,V.

**RED BLAZER, TOO**—1576 Third Ave., 876-0440. Big Band Sound. Mon., The Eddy Davis All-Stars. Tues., Alan Russel Big Band. Wed., Stan Rubin's Big Band. Thurs., The Bourbon Street Jazz Band. Fri., David Ostwald and his Gully Low Jazz Band. Sat., Bob Cantwell and the Saturday Night Stompers. Sun., Deacon Jim and the Hairy Lip Jazz Band. AE.

**THE RITZ**—119 E. 11th St., 228-8888. Dance to the Big Beat; Showtime, 11:30. No credit cards.

**S.N.A.F.U.**—Sixth Ave., at 21st St., 691-3535. 9/12, Refugee; True Colours. 9/13, New Interns of Dub. 9/14, Marta Heflin; Mr. Unique and the Leisure Class; Band Next Door. 9/15, Big Deal; No Vacancy; Zipper. 9/16, Eric Bentley. 9/19, The Models; J.C. Chen. 9/20, Intensive Care. 9/21, Lazoo; Nitelife. No credit cards.

**SWEET BASIL**—88 Seventh Ave. So., 242-1785. Eddie Chamblee, Sat., 2-6. Doc Cheatham, Sun. 3-7. 9/10, Gil Evans' Orchestra. 9/11-16, Art Blackey and the Jazz Messengers. 9/18-23, Chico Freeman Quintet. AE,MC,V.

**SWEETWATERS**—170 Amsterdam Ave., at 68th St., 873-4100. A next-to-Lincoln Center eatery with excellent entertainment. 9/11-22, Cissy Houston. Tues.-Thurs. 9 & 11, Fri.-Sat. at 10 & midnight. 9/16, 23, The Joe Derise Ten-Tette plays for dining and dancing from 8:30. AE,DC,MC,V.

**TRAMPS**—125 E. 15th St., 777-5077. 9/12, Elliott Murphy. 9/13-15, Buster Poindexter a.k.a. David Johansen. No credit cards.

**VILLAGE GATE**—Bleecker & Thompson Sts., 475-5120. 9/10, El Gran Combo with Grupo Fascination and guest soloist Chico Freeman on saxophone. 9/17, Oscar D'Leon and Hector 'Llave' y Sensual with guest trombonist Steve Turre. Music from 9 p.m. No credit cards.

**VILLAGE VANGUARD**—178 Seventh Ave. So., 255-4037. 9/11-16, Larry Coryell Quartet featuring Sammy Cowell, George Mraz, Billy Hart. Shows at 10, 11:30, & 1 a.m. No credit cards.

**THE WEST END**—2911 Broadway, 666-9160. 9/10, The Drifters. 9/11, Shelton Gary Trio with guest star Eddie Chamblee. 9/12, Hilton Ruiz and the Latin Jazz Quintet. 9/13-15, Barney Kessel and his Trio. 9/16, Chris Hughes and Asch. 9/17, George Kelly. Jazz, nightly from 9. MC,V.

**ZINNO**—126 W. 13th St., 924-5182. Italian restaurant with music starting at 8. 9/10,17,24, pianist Jim Roberts with Brian Torff on bass. 9/11-15, pianist Roger Kellaway with Michael Moore. 9/16, guitarist Gene Bertolacini with Michael Moore on bass. 9/18-22, pianist Kirk Lightsey with Clint Houston on bass. AE.

## Country/Western

**CITY LIMITS**—10th St. & Seventh Ave., 243-2242. Country music and dancing. No credit cards.

**LONE STAR CAFE**—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country-west-

ern entertainment. Mon.-Thurs. 11:30 a.m.-3 a.m., Fri. 11:30-4 a.m., Sat. 7:30-4 a.m., Sun. 7:30-3 a.m. 9/10, Mighty Diamonds. 9/11, Asleep at the Wheel. 9/12,13, Pure Prairie League; Rhonda Coulet and the Cows. 9/14,15, Bud Moffett; Way Out West. 9/16, Gram Parsons Memorial Foundation Benefit. 9/19,20, Rick Danko and Levon Helm. AE,CB,DC,MC,V.

**O'LUNNEY'S**—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Country-music hang-out. AE,DC,MC,V.

## Comedy/Magic

**CAROLINE'S**—332 Eighth Ave., bet. 26th & 27th Sts., 924-3299. American-Continental restaurant with cabaret. 9/11-16, comedian Jerry Seinfeld, shows Tues.-Thurs. & Sun. at 8:30, Fri.-Sat. at 9 & 11:30. AE,MC,V.

**CATCH A RISING STAR**—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, 7 nights a week, with steadies Adrienne Tolsch, J.J. Wall and Bill Scheft. AE.

**COMIC STRIP**—1568 Second Ave., bet. 81st & 82nd St., 861-9386. Restaurant, comedy spot with improvisational entertainment. Sun.-Thurs. the fun starts at 9:30, Fri. 9 & midnight, Sat. 8:30 & midnight. AE,MC,V.

**DANGERFIELD'S**—1118 First Ave., 593-1650. 9/10-15, comedian Jacki Mason and the Dangerfield Trio, Mon.-Thurs. at 9 & 11:15, Fri. at 9 & 11:30, Sat. at 9 & midnight. AE,CB,DC,MC,V.

**GOODTIMES**—499 Third Ave., at 31st St., 686-4250. Full menu, comics, singers and impressionists. Nightly from 9:30. AE,MC,V.

**IMPROVISATION**—358 W. 44th St., 765-8268. Comics and singers seven nights a week; food; total informality. Show Sun.-Thurs. at 9, Fri. & Sat. 8:30 & midnight. No credit cards.

**MAGIC TOWNE HOUSE**—1026 Third Ave., 308-2733. Magic cabaret with professional magicians, Thurs.-Sat. No credit cards.

**MONKEY BAR**—60 E. 54th St. (in Elysee Hotel). 753-1066. Mon.-Fri. pianist Johnny Andrews, 5:30-7:30. Continuous entertainment. Tues., Danny Curtis. Wed.-Sat., David Fisher and Mel Martin. Closed Sun. AE,CB,DC,MC,V.

**MOSTLY MAGIC**—55 Carmine St., 924-1472. Nightclub/theater featuring magic and comedy. Tues. Showcase. Wed., magician Imam & singer Pamela Smith. Thurs., magician Joe Devlin with comedian Terry Day. Fri., magician Devlin and comedian /magician George Schindler. Sat., Iman and Schindler. AE,MC,V.

## Disco/Dancing

**ADAM'S APPLE**—1117 First Ave., 371-8650. Disco with bi-level dance floor. Open daily 4-4 a.m. AE,CB,DC,MC,V.

**BARBIZON PLAZA LIBRARY**—Sixth Ave., bet. 58th & 59th Sts., 247-7000. Lively discotheque, Mon.-Fri. 4:30-3 a.m., Sat. 9-4 a.m., Sun. 9-3 a.m. AE.

**DOWNSTAIRS AT JOANNA**—18 E. 18th St., 675-7900. Intimate nightclub with disco dancing Tues.-Sat. from 10 p.m.-4 a.m. (Cover charge for non-members). AE,MC,V.

**JIMMY WESTON'S**—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing. Thru 9/15, the Hey Jackson Trio alternating with singer-pianist Tommy Furtado. Nightly except Sun., from 8-3 a.m. AE,CB,DC,MC,V.

**THE RED PARROT**—617 W. 57th St., 247-1530. Club occupying a whole city block! Resident 20-piece orchestra plays everything from country-western to jazz, Wed.-Sat. 10-4 a.m. No credit cards.

**REGINE'S**—502 Park Ave., at 59th St., 826-0990. Elegant French restaurant Mon.-Sat. 6-midnight with a lively disco from 10:30 p.m. AE,CB,DC,MC,V.

**ROSELAND**—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant-bar, and is open for dancing, Thurs.-Sun. from 2:30. AE,V.

**S.O.B.'s**—204 Varick St., 243-4940. A club/restaurant/bar featuring the authentic music of Brazil.



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## NIGHTLIFE

9/12, 'Caribbean Nights'-Moja NYA; Urban Tropic 9/13, Obo Addy Kukuru - Juja/Hilife/Trad. 9/14,15, Loremil Machado and The Sarava Bahia Band. 9/16, Lloyd McNeill & Afro-Brazilian Sextet. 9/19, Clymax Soca-Sensation. AE,V.  
37TH ST. HIDEAWAY—32 W. 37th St., 947-8940. Dining and cheek-to-cheek dancing to the Stephen Donet Duo, Mon.-Thurs. 6-midnight, Fri.-Sat. 6-1 a.m. AE,CB,DC,MC,V.

## Floor Shows/Cabaret

THE BALLROOM—253 W. 28th St., 594-0326. Theater/Cabaret Room: Nite Club Confidential, musical by Dennis Deal featuring Eileen Fulton, Tues.-Thurs. at 8, Fri. at 8 & 11, Sat. at 7 & 10, Sun. at 7:30. 9/10 at 8, Interplay, Present Company and Kaleidoscope. AE,MC,V.  
CAFE VERRAILES—151 E. 50th St., 753-3884. Palatial cabaret-restaurant with a richly spiced revue *Paris, Je T'Aime*, produced by Georges Reich featuring gorgeous showgirls, exotic production numbers, and specialty acts, nightly at 9 & 11:30. Pianist Ingrid Nielson plays Mon.-Fri. 5-8 and midnight-4 a.m. AE,CB,DC,MC,V.  
CHIPPENDALES—1110 First Ave., at 61st St., 935-6060. *For Ladies Only*, an all-male show produced by Nick De Noia. Shows Wed.-Sat. at 8:30. AE.  
FREDDY'S SUPPER CLUB—308 E. 49th St., 888-1633. Restaurant/bar. 9/10-15, singer Fran Warren, Mon.-Thurs. at 8:30, Fri.-Sat. at 8 & 10, followed by Larry Kert, Mon.-Thurs. at 11 p.m., Fri.-Sat. at midnight. AE,MC,V.  
IBIS—151 E. 50th St., 753-3429. Exotic room (upstairs at Cafe Versailles) featuring Mid-Eastern musicians and bellydancers performing continuously, from 10 p.m. AE,CB,DC,MC,V.  
PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. *Forbidden Broadway '84*, a musical comedy revue by Gerard Alessandrini starring Fred Barton, Bill Carmichael, Susan Jacks, Herndon Lackey, and Marilyn Pasekoff, Sun., Tues.-Thurs. at 8:30, Fri. & Sat. at 8:30 and 11:30. 9/12,19 at 11, Bandwagon's *A Night at Texas Guinan's*. AE,CB,DC,MC,V.  
RACHEL'S—24 Hudson St., 334-8155. Little Room: 9/13, Terry Kempner. 9/14, Trisha Chamberlain. 9/15, singer-comedienne Jamie de Roy in *Naughty but Nice*. Shows at 10 p.m. AE,CB,MC,V.  
RAINBOW GRILL—30 Rockefeller Plaza, 65th floor, way up in the sky. 757-8970. *Legs!* a new Parisian-style musical revue produced and directed by Peter Jackson. Shows nightly, 9:15 & 11:30. Disco dancing between and after shows. Closed Sun. Rainbow Room: Right across the hall, with the same stupendous view, thru 9/16, Lee Castle and the Jimmy Dorsey Orchestra, nightly (exc. Mon.). AE,CB,DC,MC,V.  
SIROCCO—29 E. 29th St., 683-9409. A new Greek-Israeli musical revue starring Greek singer Sophiana with Aris San, Mercedes, bellydancers and the Sirocco Dancing Waiters, nightly, exc. Mon. at 10 & 1 a.m. AE,CB,DC.  
S.P.O.R.—133 Mulberry St., 925-3120. Cabaret: Thru 9/23, Continental ESCAPE, musical revue, Wed. & Thurs. at 10, Fri. & Sat. at 10 and midnight. AE,CB,DC,MC,V.

## Hotel Rooms

ALGONQUIN—59 W. 44th St., 840-6800. Oak Room: From 9/11, singer-pianist Steve Ross plays, Tues.-Sat. from 9-1 a.m. Rose Room: Singer-pianist Buck Buchholz plays every Sun. from 5:30-11. AE,CB,DC,MC,V.  
CARLYLE—Madison Ave. & 76th St., 744-1600. Cafe: Intimate supper-club/bar. Thru 10/13, song-stylist Julie Wilson, Tues.-Sat. at 10 and midnight. Bemelmans Bar: From 9/11, jazz-pianist Barbara Carroll plays Mon.-Sat. from 9. AE,CB,DC,MC,V.  
DORAL TUSCANY—120 E. 39th St., 686-1600. Da Vinci: Restaurant with entertainment featuring pianist Martin Berns, Mon.-Fri. 7-11 p.m. AE,CB,DC,MC,V.  
GRAND HYATT—Park Ave., at 42nd St., 883-1234. The Crystal Fountain: Contemporary restaurant with trio Mon.-Sat. Trumpet's: Elegant nouvelle-cuisine restaurant with singer-pianist Paul Roth, Tues.-Sat. 8-1 a.m. Pianist Earl Rose plays Mon. AE,CB,DC,MC,V.  
HELMSLEY PALACE—Madison Ave., at 50th St., 888-7000. Harry's New York Bar: Pianist-singer Dick Haddy, daily 6-1 a.m. Gold Room: Afternoon tea daily 2:30-5:30 p.m. with harpist Maritza Bolanos.

Madison Room: Cocktail lounge, pianist Ray Hartley, daily 6-1 a.m. AE,CB,DC,MC,V.  
HILTON—53rd St. & Sixth Ave., 586-7000. Mirage: Roland Granier de Lafayette plays piano Mon.-Fri., 5-midnight, replaced Sat. & Sun. by James Jordan. Hurlingham's: Pianist Steve Montgomery Wed.-Sun. 6-11:30, with James Jordan alternating Mon. & Tues. AE,CB,DC,MC,V.  
INTER-CONTINENTAL—111 E. 48th St., 421-0836. Pianist Richard Siegel plays, Mon.-Fri. 5:30-10:30. AE,CB,DC,MC,V.  
MILFORD PLAZA—261 W. 44th St., 354-4414. Kippys 44: Singer-pianist Mike Cossi, Mon. - Sat. 7-1 a.m. Stage Door Canteen(997-0046): Singer-pianist-comedian Dayton Selby, Mon.-Sat. 5:30-11:30. AE,CB,DC,MC,V.  
PLAZA—Fifth Ave., at 59th St., 759-3000. Edwardian Room: Pianist Ruth Andrews plays Tues.-Thurs. 6-11, Fri.-Sat. to 10:30. Supper dancing to the Bucky Pizzarelli Trio every Fri. & Sat. from 10:30-1:30 a.m. AE,CB,DC,MC,V.  
ST. REGIS-SHERATON—2 E. 55th St., 753-4500. King Cole Room: 9/10-10/13, jazz-pianist Joe Bushkin and his All-Stars in 'A Salute to Satchmo,' Mon.-Sat. at 9:30 & 11:30. AE,CB,DC,MC,V.  
SHERRY NETHERLAND—781 Fifth Ave., 759-9020. Le Petit Cafe: Pianist Ed Goldman plays music of Gershwin, Ellington, Ravel, Debussy, Billy Joel, Stevie Wonder, and more! Tues.-Sat. 7:30-1 a.m. AE,DC,MC.  
WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. Peacock Alley: Pianist Rene Martel plays Tues.-Sat. 6-10 p.m. Lynn Richards entertains from 10-2 a.m. Norm Kubrin plays Sun.-Mon., 8-1 a.m. Cocktail Terrace: Laura Taylor Trio plays, Tues.-Sat. 9-2 a.m. Judith Keithly accompanied by Danny Hurd and Frank Vento perform Sun. & Mon. 9-2 a.m., Tues.-Thurs. 5:30-8:30. Singer-pianist Julie Heberlein, Fri.-Mon. 5:30-8:30. AE,CB,DC,MC,V.

## Piano Rooms

BACKSTAGE AT HISAE'S—318 W. 45th St., 489-6100. Continental restaurant. Pianist Paul Edwards plays Tues.-Sat. 9-1 a.m., Paul Chanlin plays Sun. & Mon. 5-midnight. AE,MC,V.  
BROADWAY JOE—315 W. 46th St., 246-6513. Restaurant/piano bar. Pianist Jimmy Lyon plays every Fri. & Sat. from 10-2 a.m. AE,CB,DC,MC,V.  
DON'T TELL MAMA—343 W. 46th St., 757-0788. Cabaret/piano bar: 9/11,18, Luzar & Black. 9/12-15, Joan Baker; Jennifer Lewis. 9/17, T. Harding Jones; David Ryder. 9/19-22, Teri Lynn Paul; Sharon McNight. Shows at 8:30 & 11. No credit cards.  
DUPLEX—55 Grove St., 255-5438. Cabaret/piano bar. 9/10, Shelli Yahya. 9/11, Appearing Nightly; Jennifer Warden. 9/12, Holly Kennedy; Lisa Ellex. 9/13, Approphobia; Sandi Linn. 9/14, Joyce Lyons; Kate Lyn Reiter & Bruce Hopkins. 9/15, Cindy Soltoff; De Laria & Strobel. 9/16, Michael Christensen; Brian Duckworth. 9/17, Luane Davis; Carole Bugge. 9/18, Beth Nagie; Madelaine Harrison. 9/19, Vincent Di Martino; John Schultz. No credit cards.  
HANRATTY'S—1754 Second Ave., 289-3200. 9/10, Dick Hyman. 9/11-15,18-22, Judy Carmichael. AE.  
JOES PIER 52—163 W. 52nd St., 245-6652. Thru 9/29, pianist Romaine Brown with Jimmy Butts on bass, Mon.-Sat. 8-1 a.m. AE,CB,DC,MC,V.  
LES TUILERIES—40 Central Park South, 832-3835. Art-deco restaurant/piano-bar with singer-pianist-composer Ann Hampton Callaway performing every Tues.-Sat. from 9-1 a.m. AE,CB,DC,MC,V.  
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MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Restaurant/piano bar with Tom Booth playing Tues.-Sat. from 8 p.m. Sun. & Mon., Peter Wright takes over. AE,CB,DC,MC,V.  
RUPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar/restaurant. Wed., Bobbi Miller at the piano. Thurs., Charlene Bryant. Fri., Richard Kaplan. Sat., Michael Griffin. Music from 8:30. AE,DC,MC,V.  
WEST BOONDOCK—Tenth Ave., at 17th St., 929-9645. 9/10-12, Samir Safwat. 9/13-16, Teddy Chavis and Bob Hobson. Nightly 7:30-1:30 a.m. AE,CB,DC,MC,V.



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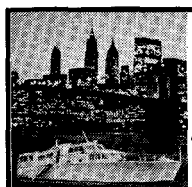
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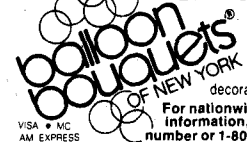
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### THERAPY

**Sex Therapy**—Are you lonely and depressed because of sexual failures? Are you avoiding social relationships, but in truth you fear another sexual failure? Have you tried conventional therapy with no substantial results? No excuses now, help is available. Surrogate therapy may be your only answer. Amazing visible results. Supervised surrogate program. Medical supervision. Midtown location. Mon.-Fri., 10-7, Sat. 9-3. 212-391-1000.

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**Sexual Problems?**—Masters and Johnson Trained. 255-2908. Dr. Bragar. 44 W. 12

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### THERAPY/HYPNOSIS

**Hypnosis! Self-Hypnosis!**—Weight! Sex! Smoking! Memory! J. Walman. 755-4363.

**Hypnosis To Control Habits**—Weight, smoking, stress/self-hypnosis, concentration. Suzanne Simon, M.A. 212-348-1922

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**Weight Loss Guaranteed**—Up to 10/20 pounds/week. Easily. Quickly. True fasting. Expert supervision. Educational program. Successful follow-up regimen. 26 years in operation. Medically accepted. Pawling Health Manor, Box 401, Hyde Park, NY 12538. 914-889-4141.

**Lose 10-20 Lbs**—One week at the gracious Russell House, 415 William St., Key West, Fla. 33040. 305-294-8787.

**Diet Getaway At A Country Inn**—Diet Center's uniquely successful program will be featured at Southampton's famous Village Latch Inn and will include full use of the health club facilities at the Omni. Beginning September 16 thru October 26. 516-283-2160.

**LOSE 10-20 LBS.**  
IN A WEEK! 90 min. from NYC

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### TRAVEL

**1st Trivial Pursuit® Cruise**—On QE2. Jan. 4, NY to the Caribbean, 8 days. Prizes! See your travel agent.

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### VACATIONS

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**Shelter Island Resort Motel**—AAA. Waterfront. Sundecks panoramic views. Superb cuisine. Paddleboats, bicycles. Free golf. Color TV. Tennis. Low Fall rate. Shelter Island 11965, 516-749-2001.

**1st Trivial Pursuit® Cruise**—On QE2. Jan. 4, NY to the Caribbean, 8 days. Prizes! See your travel agent.

### TRUCKERS

**Big Wheel Your Best Deal**—Lowest rates in town. Residential and commercial. Anywhere, anytime. Insured, reliable, storage. Call 212-570-0879.

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**Baseball Cards**—Private collector wishes to buy. Top prices. Eves. 212-877-0744.

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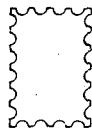
# STRICTLY PERSONALS

*Strictly Personals* is a weekly feature. Rates \$20.00 per line. 36 characters equals 1 line. (Count each letter, space and punctuation mark as a character.) The first 3 words are set in bold print followed by a dash. No abbreviations. Minimum ad size is 2 lines. Add \$12. for NYM Box number. **Please leave space for 10 characters at the end of your ad to print your box number.** Check or money order must accompany ad order. Phone orders accepted only with American Express, MasterCard, or Visa. Call 212-880-0732. All ads accepted at the discretion of the publisher. **New York Magazine is not responsible for printing errors and omissions.** When replying to a Strictly Personals ad, address your response to New York Magazine (followed by the box number to which you are responding) P.O. Box 4600, New York, New York 10163. **Do not send or deliver responses directly to the magazine. Responses are forwarded continuously for six weeks after an ad is published.** Sending advertising circulars to Strictly Personals advertisers is not permitted.

## NEW!

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*Box Number*

**Creative Entrepreneur**—White, 38, 5'11", 170, handsome, multilingual, cultured, selective, honest, generous spirit. Broad classic tastes in music, arts, science, outdoors. Seeks exceptional lady, 20's, accomplished, original, well-balanced, open, warm, natural beauty, not smoker or Reaganite. NYM G707.

**Smashing, Leggy, Lovely Enchantress**—Looking for very special man with looks, intelligence, wealth, 50 plus, ready for commitment when the right lady comes along. Winners only. Bio/photo/phone. NYM A216.

**Are There Any**—High-spirited, fun-loving, sensuous men out there also serious about a permanent relationship? 39-year-old, Jewish writer/marketing exec who doesn't think commitment means losing life's excitement and passion wants you if you're 34-44, bright, open-minded, physically fit, non-smoking, financially secure and worldly. I enjoy cooking, swimming, skiing, writing, dancing, movies, theater, classical music, opera and taking care of my man. I'm 5'5 1/2" with thick waist-length hair, a serpentine figure, nice legs and look younger than my years. Photo available upon request. NYM G757.

**Easygoing, Blue-Eyed Athletic**—6', 165, handsome, Jewish male, 40's, seeks non-smoking, slim, witty, sincere, attractive female, 30's. Photo/phone. NYM A295.

**Believe Me**—The problem with these ads is that you cannot always believe that the writer is telling the truth. But you can believe me when I say that I am an extremely handsome and quite charming 32-year-old male. I graduated from both Harvard College and Harvard Business School. I am presently a powerful investment banker. I am seeking a beautiful and intelligent woman for a wonderful fall romance. Photo/phone. NYM C776.

**Voluptuous, Blue-eyed Blonde**—Mid-40's, fun-loving, likes dancing, theater, travel and good conversation; seeks man with same interests. NYM A198.

**Lovely, Loving, Laughing, Lady**—40 and slim, looks for exceptionally bright, non-smoking Jewish gentleman over 5'10", to age 55, to share the mystery and magic of love. Take a chance on someone very special. NYM A438.

**Sane, Spirited, Beauty**—30, loves laughing, adventure, tennis, theater, renovating old apartments and sharing it all with someone like you. You are 27-37, attractive, independent but unafraid of commitment, warm, sensual, energetic with a great sense of humor. Bio, phone and recent photo, please. NYM G796.

**Looking For Love**—Pretty, thin, blonde, seeks romantic male counterpart, 38-50, who can give as well as receive. Must like champagne, chocolate truffles, kids. NYM G799.

**I Need A Man**—Sexy, over 35, successful, who loves champagne and relationships. I'm 26, a model and a businesswoman. Bio/phone. PO Box 6418, NY, NY 10128.

**Champagne And Sushi**—Are just two of my passions, but I'm looking for one more, she would be an exceptionally attractive Manhattanite, 22-34, who shares many of my interests and is sweet, warm and witty with a terrific sense of humor. I am a 34-year-old, 6', good-looking, very successful business owner who is Jewish, but not at all religious and a non-smoker. My interests include movies, theater, dining out, skiing and quiet evenings at home in front of my fireplace with my new passion. Photo/phone/letter. NYM A301.

**Male Lawyer, Jewish**—Good-looking, 63, seeks warmth, character, love, happiness, marriage. NJ. NYM Box G897.

**Busy M D, Tall, Dark**—Trim and ruggedly handsome with wry humor, athletic, 37, male. You are 22-37, "a looker," svelte but curvaceous, intelligent, warm female with incredibly blue eyes. Photo, phone, please. NYM E305.

**Lovely, Elegant Lady**—With an earthy nature, easy to be with, seeks decent, tall (5'9" up), fun-type man, in 50's or 60's. NYM C785.

**Enchanting, Alive Woman**—Confident in her chosen career, competent in her chosen sports, creative in her chosen interests and captivating with her chosen man. Good looks, good taste, good education, good instincts. Seeking an active, accomplished, adventurous man, 45-60, who will share his life, his pain, his laughter, and his love with a woman he can trust. Bio/photo/phone. NYM A319.

**Successful Businessman**—Seeks warm, friendly, witty, bright, spontaneous woman, late 30's to early 40's, who gets a kick out of everything in life, including life. Photo appreciated. NYM A330.

**An Uncommon Man**—Non-corporate maverick, high eclectic energy, verbal and aware, tall, athletic, successful. Very sensitive, selective, secure. Looking for a great relationship with bright, vibrant, shapely, well-balanced woman of culture and integrity. Non-smoker, 30-40. Photo/bio a requisite. NYM C789.

**Wanted: Handsome Research Partner**—To help test original formula for elusive chemistry. I am very pretty, successful, 29, slim, shapely, with lots of imagination, warmth, and enthusiasm. If you're sensual, smart, secure, over 5'8", 28-45, with humor and positive outlook, please reply with letter, phone. Photo if convenient. NYM A347.

**Handsome, Successful Professional**—32, fun-loving yet sane, sensitive while realistic, honest most of the time. Seeks intelligent, attractive professional woman to share experiences and maybe more. 25-33, Jewish (non-religious) non-smoker. Photo appreciated. NYM A351.

**Seeking Romance, Friendship**—And maybe more! A 35-year-old, slim, sensual, pretty, long-haired brunette, RN college-graduate with varied interests. If you are a man who is financially secure, loves to laugh, can express yourself honestly and is emotionally attainable, please reply. Phone/photo, if possible. NYM G856

**Lovely, Well-Tailored Lady**—Former model, 5'7", now successful professional. Discriminating taste has made it difficult for me to meet that one special person. Like me, he is accustomed to a life of quiet elegance and easily blends city nights, country weekends. I prefer 40 plus, successful gentleman whose curiosity is as piqued by this format as is mine at writing it. Note and phone. NYM A359.

**Smiling, Blue-Eyed Blonde**—Warm, bright, caring; involved in rewarding professional career; I'd like to enrich my life by creating a long-term relationship based on friendship and pleasure. I want this to happen with a decent, sensitive, open, intelligent man. I'm 40 years old and lovely. Photo/phone/letter. NYM A365.

**Handsome, Athletic, Successful**—Jewish male, 27, 5'10", seeks ambitious, professional woman with warm heart, sound body, incisive mind and ardent imagination. Photo appreciated. NYM G902.

**Attractive Jewish Female**—Young-looking, 42, wants to meet best friend, very flexible and no ties. NYM A402.

**Successful Entertainer**—Tired of living in the fast lane; looking to slow down with a lady, 23-33. NYM G903.

**NJ Nurse Redhead**—Seeks gentleman, 28-37. Enjoys dinners, dogs. Wants warm relationship. Photo, bio. NYM G895.

**Strikingly Pretty Enchantress**—Trim, classy, sensitive, playful, feminine, WASPy, 39, affectionate, sexy, gamine, successful exec, witty, clever, seeks tall, handsome, witty, warm, very successful, affluent, urbane man. Photo. NYM G799

**Warm, Pretty Professional With Class**—Slim teacher, PhD candidate, author, 28, with long, dark hair seeks an A plus professional Jewish man, 26-37. Assignment: special relationship. NYM A371.

**Attractive NYC Woman**—Tall, late 30's, intelligent, affectionate professional. Seeking an intimate relationship with a caring man. NYM A370.

**Exceptional But Not Perfect**—Attractive, voluptuous, 5'11", black female, CPA/MBA, in her late 20's, seeks an open, honest and sincere professional male, 30-40, who still believes that romance and caring relationships are possible even in NYC. Race is not important, but the ability to enjoy life to the fullest is a must. This may be the best 20 cent investment in town so why not? Respond to PO Box 836, NYC 10037. Photo optional, but phone number is a must for a response.

**Real Good Catch**—Wants tall, charming, marriage-minded lady, 32-45. NYM G823

**Surgeon By Day**—Romanticist by night. Artistic, gentle, handsome, athletic, sensitive, highly successful, cuddly, humorous, sexy, seeks caring, affectionate, gorgeous, classy, Jewish female, 20-33, for well-sutured relationship of fun, romance, commitment and lots more to share the dream. Brief bio and photo a must. NYM G876.

**40ish Woman, Wise, Witty**—Seeks man-about-town/country/offshore for fun. NYM G933.

**Attractive Physician, 28**—Seeks slim, adventuresome, attractive, professional woman, 20-35. Photo appreciated. NYM G889.

**Attractive Female Psychotherapist**—Sensitive, easygoing seeks outgoing, accomplished man, 50 plus, who loves culture and the outdoors, for friendship, fun and/or closeness. NYM G890.

**38, White, Professional**—Lady. Pretty, petite, intelligent, loyal, gentle, sensitive. Seeks successful, stable, 45-65, gent of integrity. NYM G892.

**Happy Upstate Lady**—Attractive, successful, never-married, late bloomer, ideal, corporate helpmate, seeks accomplished, professional, Catholic man, 30-40's, for best friend/marriage. Good sense of humor/caring a must! NYM A376.

**NJ/NY, Witty, Handsome Male**—Computer field, 49, 5'11", 190. Good build, European-born, sincere, warm and caring, divorced 3 years. Non-smoker, social drinker, good sense of humor. Loves music, dancing, dining out or quiet cozy evenings. If you are an altogether, very attractive lady, 35-48, who might dig a guy like me, send letter/phone. Smoking okay, but no drugs. NYM G893.



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**STRICTLY PERSONALS**

**Pretty Giant's Fan**—Blonde, baby blues seeks charismatic, caring, intelligent, attractive, single man, 41-53, with passion for life; passion for skiing or sail. Jet fans welcome but must root for Giants when with me (a season ticket holder) and my fervent pals at Meadowlands. Bio/home phone/photo. NYM G899.

**Blazing NJ Brunette**—Seeks gentleman, 30-36. Enjoys the arts, dogs. Desires warm relationship. Photo. NYM G894.

**Handsome, Affectionate Male**—6'3", 39, successful businessman who enjoys frequent vacations, romance, boating, movies, seeks Jewish beauty of body and soul, with wit and intelligence. Bio, photo, phone, please. NYM A377.

**Handsome, Slim, LI Exec**—Mid-40's, sincere, traditional, romantic. Seeking slender, gentle, caring, Christian lady who still believes in dreams. NYM A403.

**Writer Of Romance Novels**—Needs to know if the heroes she invents might exist. Is there a tall, dashing, magazine-model-handsome, virile man out there, 35-48, a Manhattan exec, fun conversationalist? You might convince this very pretty author, over 40 (but looks like her heroines) that take-charge and exciting males are not just fiction. Seeking an unencumbering, joyous friendship with a gentleman who can encompass an author's irregular hours. First class intelligence won't hurt. Photo, please. PO Box 626, Lenox Hill Sta., NY, NY 10021.

**San Francisco Woman**—28, good-looking, adventurous, interested in sharing nightlife of New York with man, 30-40, who likes theater, dancing, travel, interesting discussions. Send photo, bio. Be daring. NYM A396.

**Relationship Recipe, Ingredients**—Very pretty, petite, svelte, romantic, urbane, affectionate, witty, successful, non-smoker, Caucasian, resident and lover of Gotham, 38, divorcee (no children). We'll cook up a gourmet's delight if you're a male professional counterpart, 40-50, ready for a lasting, committed partnership with a future. Please write. NYM A378.

**Exotic, Petite, Out-Going, Brunette**—Female attorney, likes music, tennis, travel seeks cultured, divorced or widowed, professional Jewish man, 41-55, for joyous, caring relationship. NYM E317.

**I Want You For You**—I don't care what kind of work, or career you have, or even if you work at all. A very, very handsome white male, 6', businessman, old-fashioned-nice-guy and gentleman. Divorced, no obligations, have it all except the other half, and search for a beautiful, head-turning, petite lady, under 45. Photo and letter. NYM C802.

**Desperate For Love's Inspiration**—Very handsome sophisticated man. Photo can be mailed. My complexities: Superior intelligence, but more active and aesthetic than cerebral. Extremely sensitive but courageous. Well-liked but grimly honorable. Youthfully vigorous and idealistic but 50 years old. Problems: I'm absent minded, moody and feminist. My past was a broad range of stark contrasts. Now I'm writing a book on rescuing thousands by my pioneering charity work in a genocidal war. Six feet tall, clothes from Savile Row, rumbling baritone voice. Pipe smoker, non drinker. NYM A379.

**Romantic, Pretty, Petite**—Professional woman, 44, who enjoys dance, music and art, seeks secure, caring, male counterpart, 40-56. NYM A380.

**Professional, Jewish Female**—34, 5'4", attractive; seeks professional male, 32-42, who is caring, sincere and successful. Phone, photo and bio. NYM C804.

**Pretty And Pretty Special**—Smart, spirited, slim professional Jewish woman, 29, seeks attractive, articulate, athletic man who enjoys his life, to be my partner for good conversation, theater-going, dancing and adventure. Note, photo if possible. NYM A381.

**Christie Brinkley Need Not Apply**—Single, white male, 33, seeks quality, non-vacuous lady, capable of sincerely appreciating a 1949 Latour, totally absurdist humor and an occasional adventure. Serious, lasting relationship intended. Photo and letter, please. NYM C805.

**A Handsome, Romantic, Successful**—CT. professional male, 48, 6'3", 190 pounds, brown hair, blue eyes, would like to start over with a slender, sensitive, and intelligent lady, 30's, who rarely splits infinitives, looks like Ivory Soap, knows how to be silly, and is willing to risk a returnable photo. NYM A383.

**Handsome, Tall, Blue-Eyed**—Divorced, Ct. professional male, 40's, seeks slender, fair, female, 30's, for the rest of his life. Note/photo/phone, please. NYM A384.

**Photographer Seeking**—Sincere relationship with Jewish male, 40 plus, interested in sharing my love of discovery, quiet walks, country weekends, galleries, ethnic neighborhoods, street food/nouvelle cuisine, good conversation and friendship. Warmth, intelligence, humor, self-confidence, emotional accessibility and stability are qualities I value most. I have 2 teenage daughters. Still interested? Photo, bio, phone. NYM C806.

**Jane Fonda Look-Alike**—Tall, slender, extremely witty, sensitive, strikingly attractive, professional female, early 30's, seeks tall (6' plus) professional Jewish male, sophisticated, 32-40, sensitive, intelligent, with a sense of humor to match mine. Photo/phone/bio. NYM A385.

**Petite, Curvy, Pretty Brunette**—39, seeks non-smoking, Christian, financially secure man, mid-30's-mid-40's, with sense of humor and who loves skiing as much as I do. Photo/phone/bio. NYM C807.

**Romance With Class**—Handsome Jewish exec, 31, 5'10", with Ivy degrees and Wall Street career, wants out of the fast lane and into the love lane. I enjoy racket sports, chinese food, travel, art museums, and quiet evenings with laughter and hugs. Seeking a happy-ever-after with a warm Jewish lady, 25-32, who's athletic, cute and above all romantic. Let's make the dream come true! Note, photo and phone appreciated. NYM A372.

**European Lady, 35**—Very attractive, quite an exciting combination of warm, affectionate, fun-loving qualities, gracefully combined with ambitious American spirit. Successful professional, with many interests, would like to meet an accomplished Jewish man to share life's adventures with! Is this really a way, by answering a personal ad, to start exciting new beginnings? Let's try! Photo, phone. NYM G784.

**Jock seeks Jockette**—Attractive, very fit (runs, works out, tennis, hockey), Jewish professional, 35, 6', 170, very funny, energetic, warm, into sharing. Seeks fit, slim, pretty, bright woman, any race. Photo helpful. NYM E318.

**Another Day Dawns**—Without you. Handsome, 28 year old, Jewish professional, needs partner to explore and celebrate the richness of life. You are between 22-28, at least 5'5", an intelligent, compassionate, witty, athletic woman, possessing both extreme outer and inner beauty. In return, you will receive no less. Letter and recent photo a must. NYM E319.

**Snuggable, Warm Woman**—27, seeks a man who is not afraid to show the world what a gentle heart he has. NYM G898.

**Tall, Slim, Pretty**—Professional lady, 32, seeks handsome guy with good heart and romantic soul. Photo helpful. NYM E320

**Pretty, Vibrant Writer**—27, slim, witty and warm. Into films, travel, good talks. Seeking tall, attractive Jewish man, 27-35, with humor, style and strength. Photo/intriguing note. NYM A389.

**Life Participant, Pretty, Warm**—Passionate. A former wife, semi-retired mother, active businesswoman; Jewish, 40, slim, sexy and smart. Seeking a loving relationship with an honest, successful, intelligent man with heart. Phone, photo appreciated, not a must. NYM E321.

**Dark-Eyed Attractive Brunette**—Executive, 25. Seeks tall, attractive Christian professional man, 25-35. Well-traveled, good sense of humor a must. Photo/phone/bio. NYM A390.

**Bess Meyerson Look-Alike**—Pretty exec, 5'8", baby blues, 40's, likes art, movies, Nautilus, politics. Seeks successful, dynamic, 44-55, fun-loving Mr. America. NYM A391.

**Not Just Another Pretty Face**—There's more! This 37-year-old, very successful, creative, energetic, professional woman, involved in media, who loves Paris, dining, film, art, books, opera and lectures, wants to meet Jewish, professional man, 37-45, who is sane, secure, warm, and a successful human being. Someone who enjoys similar interests, long talks over coffee, who has an intellectual bent and a positive spirit. Someone who enjoys life as much as I do, who knows how to laugh, how to relax and who would like to share his thoughts, feelings and some time with another. NYM G900.

**Super Good-Looking, Very Slender**—Blonde, 5'7", 36, professional, no dependents, resides mid-town Manhattan, considerate and stable, seeks attractive, financially and emotionally fit white male to 48. Bio/phone. NYM A392.

**Spiritual, Artistic, New Age**—Successful woman of deep beauty and joy, earthy and physical, into Judaism. Gratefully ready for handsome man, same qualities, 42-52, to celebrate in the awareness of God. Photo, kindly! NYM A393.

**Well-Bred, British WASP**—Living in NYC, has yet to find her male counterpart. Preferably tall, over 5'10", early 30's and up, intelligent, attractive and successful with a love of art, humor, sports, country and city life. Photo and brief bio requested. NYM A401.

*In life there  
are many loves  
but only one  
Grande Passion*

*See center of magazine  
for more details*

**Share New Life**—Attractive, bright, warm woman seeks friendship/romance with successful Jewish man, youthful 50's, trim 5'11" plus, who is traditional/modern, reflective/lively, refined/earthy, serious/playful; enjoys his work; people; films, ballet, theater; sun, seashore, sports; PBS, WNCN, WEVD, books, Scrabble. Bio, likes, dislikes, hopes; photo. NYM A394.

**Very Pretty, Slim**—Warm widow, behavioral scientist/management consultant, 42, seeks tall, warm, successful, cosmopolitan male. NYM G901.

**Charming, Sexy Professor**—Former actress, PhD, Jewish, 35, seeks ambitious, funny, smart, Jewish dreamboat, 35 plus, for whirlwind romance, marriage, and baby. "Expectation whirls me round." Send fun reply. NYM A395.

**Exciting, Attractive, Mature**—Highly successful woman, accustomed to the finer things in life, seeking gentleman, 50-65, with similar interests and pursuits. Must meet to appreciate. Excessive drinkers, gamblers, or man of strictly Jewish preference need not respond. For uniquely, fascinating woman write. NYM A435.

**Brooklyn Teacher, 48**—Seeks petite, slim woman interested in literature, film, music. NYM G896.

**Broadway Producer**—Advertising agency owner, male, late 30's, attractive, funny, exciting, charming, well-built, seeking attractive, 25-35, slim female. Must be intelligent. Photo/phone. NYM A397.

**Share The Fall**—Perhaps forever, with down-to-earth, bright knockout, Jewish brunette, 28. You're a very handsome, mature man, 30-38, with an easy laugh. Photo/phone. NYM A399.

**Smiling Is The Secret**—Of my strength. Perfection if it exists is boring. I am spicy, not sweet. Attractive, professional Israeli lady, 30's, seeks ingredients for a strong and warm Jewish family. NYM A400.

**Attorney Whose Interests Include**—Photography, movies and tennis would like to meet intelligent lady in her 20's with similar or different interests. Photograph appreciated. NYM A428.

**Gorgeous Woman**—Full of life, wants to meet single, white male, 30-40, also full of life. NYM C803.

**Sydney Schanberg Was Wrong**—Nothing sad about my life (or usually me) except lack of romantic interest. Academic woman, 42, seeks the company of a good man, mid-40's to 50's. Tall, literate, non-sedentary, mildly workaholic, all pluses. NYM G941.



**STRICTLY PERSONALS**

**Refreshingly Different**—I'm told. New to singles. Honest, trusting, easy to be with. Strikingly (soft) lovely. Natural, warm, happy, pert, chic! Seek youthful, trim, strong but tender, astute, charming, immaculate, 50-60 optimist. High standard, attractive, quietly affluent man who prefers serenity in the enjoyment of his life. Photo, pertinent info, please. NYM A417

**Black Tie To Blue Jeans**—35, attractive female entrepreneur, a true romantic, witty, likes to do everything. Seeks warm relationship with sincere, honest, attractive, successful, 35-40 male who doesn't feel threatened, for marriage and kids. Phone/photo. NYM G904.

**Vibrant, Creative, Funny**—32, pretty, successful, single female business owner seeks compatible, tall, attractive male to share laughter, love, life, great outdoors and the sometimes better "great indoors!" Please send letter/photo/photo appreciated. NYM G905.

**Elegant Beauty**—Tall, slender, green eyes, red hair, humorous, sensuous, successful. Responds to the type of man who would bring one red rose. Must be emotionally and financially secure, intelligent, tall and a youthful, fit 50 plus. Bio/photo/photo. NYM A407.

**Some Say Beautiful**—Former model, 52, slender, warm, fun. Seeks single, good-looking, affluent, romantic, Manhattan dweller with warmth and humor. Letter/photo. NYM C808.

**Attractive, Very Well-Educated**—And surprisingly normal, professional lady, 27, seeks down-to-earth, well-rounded man, 27-35, with similar background. Photo/bio. NYM G906.

**The Prince Of Deryabar**—aka Sinbad, a Pirate King, has turned the mystical 40 and now seeks a cuddly damsel to share the realities of life, the beach, the high seas, the snow-topped mountains, while living in the fantasy that is New York. If the wonder of your imagination is still childlike and your dreams are in bright, happy colors, please send me a likeness of your visage. NYM G907.

**Sincere, Sensitive Stockbroker**—29, seeks, 23-30, lady who is looking for long-term capital gains. Likes music, togetherness and caring. Bio/photo. NYM G908.

**Bewitching Black Lady**—37, seeks warm black man, 32-42, for friend. NYM A436.

**Brainy And Off-Beat Woman**—26 years old, sense of humor slightly askew. Enjoys long walks, movies, good food and re-runs of the Honeymooners. Seeking a warm and interesting single man, 25-35, with same interests. Phone. NYM A406.

**Successful Conn. Woman**—Seeks great guy who's in his 30s, smart, fun, expressive, emotionally and financially secure. I'm creative, witty, intense with eclectic tastes and traditional values. I'm attractive, Jewish, 31, interested in quality relationship. Photo/photo/bio. NYM A404.

**What A Catch**—Handsome, blue-eyed, 6'1", 36-year-old, successful, corporate president, "a tennis player," seeking a very attractive, bright, interesting, athletic woman, 25 and over, for all the fun and sincerities that life has to offer. Photo/photo/bio, please. NYM A405.

**Mate Wanted**—To sail aboard my classic yacht or just walk up Madison Avenue. Affluent, articulate, attractive, often absurd man, 45, 5'7", seeks woman 21-35, with wit, great style, Top Siders and no cigarettes. Photo, phone. NYM A409.

**A Very Special**—Attractive, successful, 64-year-old woman with much love, wisdom, humor and affection to share seeks special man, successful, loving and fun for conversation and good times. Bio/photo/photo. NYM G909.

**Horse Lover?**—6'1", attractive owner of horse farm. Loves kids, dining, theater, travel, quiet times. Seeks woman, 35-45, with similar interests. NYM A410.

**Four Foot, 750 lb., Jewish**—Male frog, dull, boring, financially destitute, mid-fifties. If you want to learn which of above is true, please write. NYM G910.

**LI, Jewish Female, 35**—Warm, sincere, successful seeks Jewish male who agrees that the bar scene leaves something to be desired. Letter with photo appreciated. NYM G911.

**Attractive, Sophisticated Woman**—30, single, slim, energetic, world-traveled WASP, well-educated, professional loves art, music, theater, sports. Seeks affectionate, fun-loving, tall, professional man, 29-40, non-smoker, for lasting relationship. NYM G912.

**Gorgeous, Fat, Talented**—Jewess, 31, loves sleeping on sofa with TV on. Seeks handsome, smart, male mensch, 30-40, to tuck me in. Bio, photo. NYM G913.

**Jewish Esquire, Attractive**—Slim, 5'6", seeks successful, tall, Jewish, non-smoking professional, 32-38, to share life's pleasures. Photo, bio, phone. NYM G914

**Tall, Slender, Brunette**—Career woman, looking for secure, single, fun-loving, good-looking man, 35-50. NYM A412.

**Sensitive, Successful Businessman**—I'm attractive, Jewish, divorced, 52, youthful appearance and outlook and the capacity to both give and receive emotional support and understanding. I enjoy quiet dinners, classical music, ballet, theater, bicycling in the country, and have a sense of humor and enthusiasm for life. If you are of similar tastes and temperament, and are an educated, warm Jewish lady in her 40's, and would like to build toward a permanent relationship, please respond with phone number. Photo not necessary but appreciated. NYM A413.

**Businessman, Widower, Ivy-League**—Grad, affectionate, considerate, sensitive, corporate president, financially very secure, emotionally stable, likes theater, ballet, dining, golf, some tennis, would like to meet attractive lady, with similar interests and nature, 35-50. NYM A414.

**Successful, Sincere Dentist**—48, enjoys jogging, travel, humor and company of warm, affectionate, non-smoking, Jewish female, 30-42. Bio, photo, phone, please. NYM G915.

**Valedictorian? Ivy?**—Stunningly beautiful, Phi Beta Kappa, Jewish, PhD psychologist, 5'7", slim, leggy, 30's, pianist, seeks very brainy man (33-43) in medicine or other intellectual profession. Must be warm, humorous. Can you match/exceed my wit, warmth, intelligence, class and patina? Photo preferred. NYM A415.

**Boca Raton Calling**—45, Jewish professional, NY/Fla. commuter looking for a warm affectionate, secure woman for friendship and romance. Note/photo. NYM G916.

**Male, WASP, Movie Producer**—Author, no bad habits, 40's, seeks curvy woman, 20's-30's for romance. NYM G917.

**Nice Guy**—Nice profession, intelligence, gentle soul, refinement, sensitivity. Nice looks, nice weight, 38. Like nice kids, music, commitment and pets. Seek, you guessed it, nice lady. Photo would be nice. Have a nice day. NYM A418.

**Bright, Sensitive, Talented**—32-year-old professional, fine-looking man, seeks a compassionate, pretty woman for a sweet and tender romance. NYM A419.

**Television Producer**—Divorced, attractive, 37, seeks Oriental or Hispanic woman, 18-48, pretty, for serious relationship and quiet evenings. NYM A420.

**Divorced Christian Female**—38, with touch of class, impressive career, crazy schedule, seeks a man to late 40's who, like me, is successful but unpretentious, trim, divorced, a Manhattanite, and is tired of living alone. NYM A421.

**Attractive, Blonde Woman**—With a bit of wit, searches for very bright, jovial, serious, NJ/NY, 48-58, man. NYM G918.

**Very Attractive, Slim**—Green-eyed female exec seeks intelligent, attractive, warm, professional Jewish male (37-47) who enjoys the theater, movies, sports, the "great" outdoors and laughing till it hurts. Bio, photo, phone. NYM G919.

**Good-Looking Lady Lawyer**—Blonde, petite, open and warm; passions are jazz, ballet, swimming and giggling. Seeks male kindred spirit, late 40's or 50's. Bio, photo, please. NYM A422.

**Attractive, 45-Year-Old**—Black, divorced, Essex County female. Devout Ailey fan, enjoys gracious dining, vintage movies. Willing to share costs. Not seeking husband, but would welcome friendship with a truly nice person. NYM G921.

**Creative Professional**—White male in 30's with diverse interests, 6' tall, muscular 165 lbs. Seeks woman, who is svelte, educated, and intellectually alive, for lasting relationship. Note, phone and photo, please. NYM A423.

**Tall, Slim, Attractive Lady**—Seeks successful, intelligent, 35-50-year-old man who is single, interested in sharing a warm relationship including spontaneity, laughter and friendship. Bio/photo/photo. NYM G922.

**Disillusioned By Cliches?**—No trouble with your identity except desire to enrich and enhance it as would I. I am a woman, attractive by any standards. You are a man, 48-59. Together, we might turn wishful thinking into rewarding reality. NYM G932.

**Attractive, Cultured Widow**—5'2", enjoys golf, tennis. Looking for man, early-50's, to share life. Please send photo/photo. NYM C801.

**Real Life Outdoes Social Artifice**—Any day! I value the wonders of man and universe above personal wealth or image. If you do too, please drop me a line. NYM G937.

**Professor Of Medicine**—Attractive, multifaceted and recently separated seeks a warm, independent woman, circa 25-35, who is slim, sexy and literate to help ease transition. Photo/photo/bio appreciated. NYM G925.

**Corporate President**—Seeks slim, professional beauty for friendship, intimacy, commitment. NYM G926.

**Reverse Commuter Convinced**—There are men other than toll collectors to meet. Live in NYC, work in Westchester, relax in the country. 30, attractive, petite, witty, successful, smoker (unsuccessful non-smoker). Loves theater, music and challenges. Dislikes polyester, anchovies and designer foods. Seeks secure male with similar convictions. Phone, photo, bio. NYM G927.

**Manhattan Gentleman, 44**—Seeks a warm, loving, intelligent lady. Handicapped okay. Bio, photo, phone. NYM G928

**Beautiful, Stylish Blonde, 33**—Very successful and dynamic yet also sensitive, romantic and sensuous. Seeks strong, warm, smart, successful, athletic male. Bio, photo, please. NYM G931.

**Greek-American Woman**—31, attractive, professional seeks kind, secure man for lasting relationship. NYM E324.

**Warm, Bright Man, 59**—Seeks trim, petite, mate in her 40's, who enjoys dancing, art, music, politics. NYM G929.

**Tall, Handsome, Successful**—Male, 32, 6'2", 185. Seeks slim, attractive female, 25-35. Bio, photo. NYM G930.

**Beautiful, Sincere**—White female, 49, seeks beautiful, sincere man, for beautiful, sincere relationship. NYM A426.

**Wanted: Male Animal Lover**—Sought by suburban country widow, 57, who has poodles. Rockland County. NYM C810.

**Earthy Business Exec**—Affluent and sophisticated, smokes and drinks, salt and pepper, 5'10", 168. Jewish, white, separated, masculine male of 56. Smashing Brooklyn apartment. Seeking to enjoy social good times with right female under 40, lithe, curvy, sensual, feminine, witty, with spirit of adventure, not over 5'6". Photo, phone or no reply. NYM G935.

**Warm, Vivacious Trial Lawyer**—Mom, seeks bright, loving mate, 35-45, prosperous, charming, fit for fun and future. Photo, bio, phone. NYM G943.

**Shy But Affectionate**—Would you like a thin, athletic, Jewish guy who wants to share good times? I'm 5'10", 140, tired of the bar scene. Prefer attractive, N.J. professional woman, under 30. NYM A437.

**Good-Looking, 28-Year-Old Male**—Health professional, successful, charismatic. Enjoys both the simple things and the sophisticated. Looking for pretty, warm, sensitive, fun-loving female who can enjoy good times with friends and quiet moments alone. Bio, photo and phone, please. NYM G938.

**Spanish Eyes**—Looking for a sensitive smile, a warm heart and a good sense of humor. He should be 40-50, and secure. Photo/bio/photo. NYM A427.

**LI Businessman**—30, Jewish, likes theater, baseball, chocolate, Diet Coke, seeks bright female friend to win World Series with. NYM G924.



# STRICTLY PERSONALS

**Star Trek Log: Year 1984**—Date: 9/10/84. I've been searching high and low, in all galaxies, for that special lady. Why haven't I found her? I'm a single, Jewish male, 32, extremely good-looking, 6'3", 180 lbs., and very athletic. Besides being captain of the Starship Enterprise, I'm also a highly motivated corporate President. I love weekend trips, spontaneity, BMW's, theater, music, good conversation and a lot of laughs. My standards are very high, only because I have a lot to offer. You should be marriage-minded, with children in your future plans. My special lady should be 22-32, 5'3"-5'9", extremely beautiful and sensuous, with firm, athletic body, a quick wit, good sense of humor, spunky, volcanic, sensitive, successful and self-confident. This is new and awkward for me, but it may be an alternative to the Hampton's scene and NY clubs. Please, no smokers, and you must love pets. I know you're out there, so take the time, drop me a line. Phone and photo a must if you'd like a reply. NYM C811.

**Pretty Researcher/Engineer**—38, warm, Jewish. Seeks bright, marriage-minded, professional man. Photo. NYM G934.

**If You Think**—A smile can cure an ill and a hug can solve most problems, then you're the kind of man I'd like to meet. I'm 36, single, attractive but overweight, outwardly independent but occasionally lonely and still idealistic enough to believe that a hug from the right person can make a day beautiful. If you feel that way too, please write. NYM E326.

**Intelligent, Thoughtful**—Successful, good-looking male, 30, broadcast exec. needs to balance busy work life with natural, warm woman of quality with solid values, background. If you love outdoors, culture, travel, sports, fun and are 26 plus, attractive, slim, bright, personable, stable, honest, caring and a little reluctant to answer this ad. Please sent photo, note, phone. NYM E327.

**Strictly Personal**—A very beautiful Jewish woman, 25, in advertising, looking forward to meeting a handsome, Jewish, professional man, 25-35, with a sharp sense of humor, who loves The Beatles, Sedutto ice cream, and people who don't smoke. Photo and phone. NYM C814.

**Big Game Fishing**—Are you a woman who is very enthusiastic about fishing and boating? Are you over 35, under 5'7", normal weight and reasonably outdoorsy? My schedule includes weekends May through November locally trying for big fish on my 33 foot sportfish boat and several one week southern winter vacations with heavy emphasis on blue water game fishing. Photo, phone, we could meet for cocktails and compare fish stories if you like. NYM G940.

**Striking Blonde, White Female**—25, seeks successful, good-looking, white male, 25-30, 5'10" plus. I am pursuing an MBA, marriage and children, love the beach, spectator sports and a good sense of humor. Bio, photo a must. NYM G939

**Congenial Gentleman**—Early 60's would like to meet very attractive, L.I. woman, 45-55, to enjoy good things in life. Photo and note. NYM E325.

**Attractive, Tall Businessman**—Seeks sociable, pretty woman, 20-25, for romantic relationship. "Breakfast at Tiffany"-style. NYM A416.

**Bright, Attractive, Sensitive**—Lady, 37, seeks man with like qualities. Photo/bio/phone to NYM G923.

**New In Town**—Glamorous woman, 27, attractive, unpretentious, warm, very bright, world-traveled, exquisite taste, seeks ultra-successful man, under 50, with impeccable taste, for a meaningful relationship. Phone, photo, short bio, all musts. NYM C815.

## ANNOUNCEMENTS

**To All Those Who Wrote**—Response overwhelming! Temporarily stranded on Elba! Must move carefully! Patience is a virtue! Stamina a real problem! Merci! King of France G740.

**Dear YiaYia**—Have a happy, happy birthday! We love you very much. We hope your day is the best! Bill, Daphne, Katherine, Harriet and Georgia.

**Lenore, Happy Birthday**—All your days are big ones. The best of times are now and those to come. We love you, much. Win, Jill, Matty and Marty.

# APARTMENTS • CO-OPS • CONDOS • HOUSES

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**Womens Roommate Referrals**—Seen in Glamour. Largest selection. 51 E. 42 St. Call Linda Carrol. 212-972-9899.

**The Fair Share**—For women on the move and men who keep up. 1 week fee. 145 E. 49. 212-751-1212.

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**Kismet, Fire Island**—Lovely house. Heat, fireplace, appliances. Reasonable. 212-787-7589 or 516-583-5201.

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**A Doctor**—Seeks city apartment. Short or long term. 212-719-3527. References. Al Bruce, broker. Free to list.

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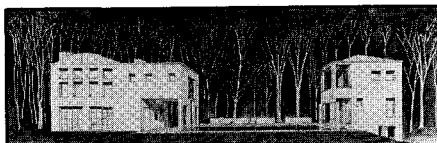
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# NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 511

BY MARY ANN MADDEN

"AND NO ONE COULD SAVE HER." (1973). TV movie with Lee Remick as an helress frantically searching for her vanished young husband. Shot in Ireland. (90 min.)

"GANDHI"—Ben Kingsley delivers an Academy Award-winning performance playing the Indian leader who used the policy of passive resistance to liberate his country from British rule. Violence.

Above, film flam from "TV Guide," and "The Cable Guide."\* Competitors are invited to devise a brief description of one actual film, appending an antic, misleading, or unfortunate last line.

\*(Our examples happen to be bona fide, your reviews may be your own.)

**Results of Competition Number 508**, in which you were asked for a self-fulfilling prophecy as graffito, advertisement, or the like.

**Report:** COMPETITION EDITOR OUT OF RUNNING. REPEAT LIST TO BE REPEATED. VISIT OUR PHOBIA CLINIC ON THE 35TH FLOOR. CLAIRVOYANT SOCIETY MEETING ON AT P.M. CAN'T READ THIS? SEE THE EYE CLINIC MAN! BREAK THE PROCRASTINATION HABIT! CALL US BY THURSDAY. OR FRIDAY. TROUBLE SPELING? THE END OF THE WORLD IS AT HA LEARN MEDITATION. PHONE NOW! REAGAN RENOMINATED PLUS! SYDEL WATSON WINS COMPETITION 508. Well, we can't have everything. And not a moment too soon.

**First Prizes of two-year subscriptions to "New York" to:**

DEPRESSED? ALONE? Join our new Lonelyhearts Club! Simply send us your name and address. No one will call.

C. Blasius, Jamaica, N.Y.  
sp. mention: George R. Cavaness,  
San Francisco, Calif.

f u cn rd ths msg, u cn bcm a zrmflp  
Gregory Greenberg, N.Y.C.

WINE TASTERS OF THE WORLD: REUNITE!  
Henna Arond Zacks, Brooklyn

**Runner-up Prizes of one-year subscriptions to "New York" to:**

SAVE TIME! SAVE MONEY! GET YOUR CERTIFICATE OF SAFETY INSPECTION BY MAIL.  
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Great Lawn, Central Park.  
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Phyllis Fischler, Hackensack, N.J.

EQUAL RIGHTS FOR BROADS

Charles Matthau, Pacific Palisades, Calif.

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Bob Burke, N.Y.C.

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similarly: Lynn S. Ellner, Richland, Wash.

Unattractive, self-pitying divorced male seeks rejection.

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Successful male playboy who is tired of the singles scene, seeks down-to-earth woman, 18-21, very pretty, whose interests include fast cars, hang gliding, and Jacuzzis. Let's share a meaningful relationship. Materialistic women need not apply. NYM2555.

E. M. Gross, Monsey, N.Y.

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Richard P. Monley, Birmingham, Mich.  
similarly: Len Elliott, Auburn, Wash.;  
B. Bell, N.Y.C.

DEARN DO EMUNCIATE DA BUHWHEAT BAY.  
Tim Hanley, N.Y.C.

NOTHING TO BELIEVE IN? LEARN ATHEISM!  
M. E. Colby, N.Y.C.

ICI HABLAMOS ESPAGNOL.

Ron Green, Somers, N.Y.  
similarly: Msgr. A. V. McLees,  
St. Albans, N.Y.

LOSE WEIGHT! FAST!

Anne Bernstein, N.Y.C.

S & M PEOPLE: SEND THIS AD TO 20 OF YOUR FRIENDS. DON'T BREAK THE CHAIN!

Julian Bradford II, E. Providence, R.I.

Let us edit your manuscript for prolixity verbosity, loquacity, imprecision, or what ever.

Jack Labow, N.Y.C.

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T'H'E H\*Y\*M\*A\*N K\*A\*P\*L\*A\*N W\*A\*Y  
Jerry Trueman, Plainview, N.Y.

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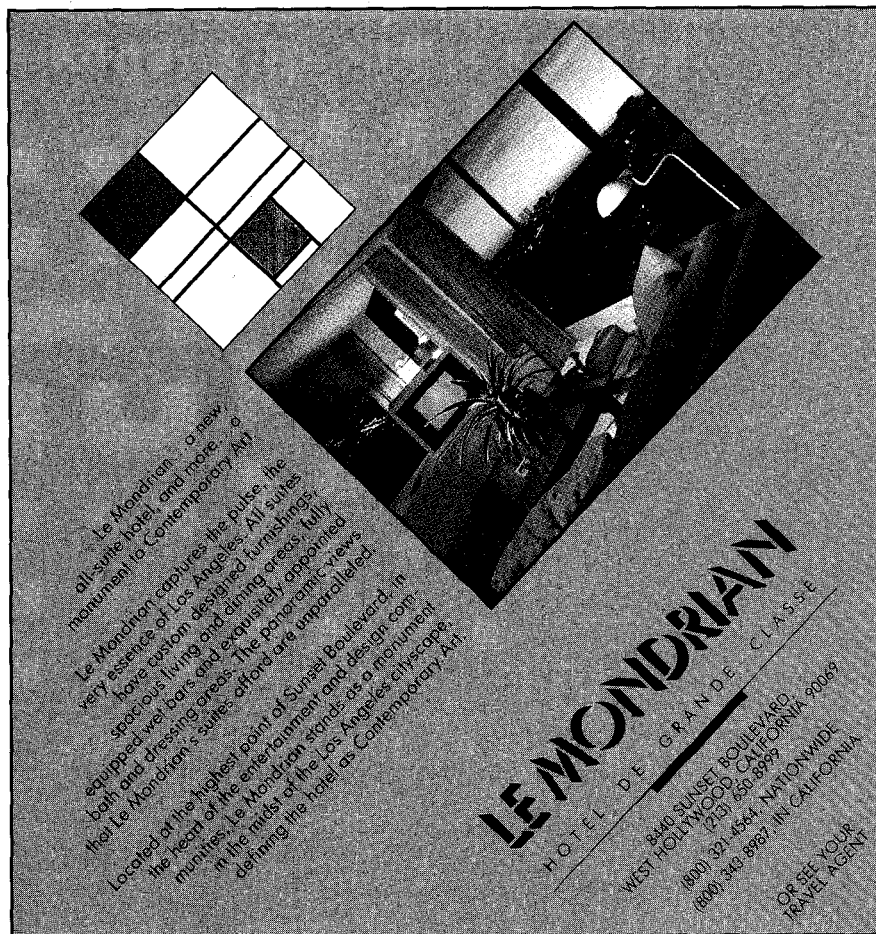
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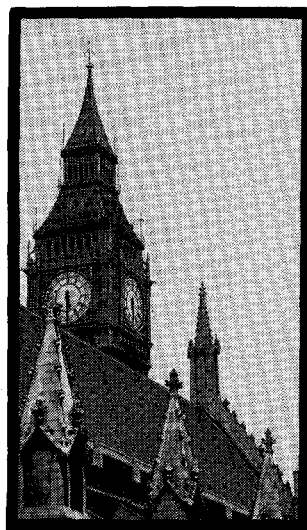
**Competition Rules: TYPEWRITTEN POSTCARDS, PLEASE.** One entry only should be sent to Competition Number 511, *New York Magazine*, 755 Second Avenue, New York, N.Y. 10017. It must be received by September 21. Editor's decisions are final, and all entries become the property of *New York*. First-prize winners will receive two-year subscriptions to *New York*, and runners-up will receive one-year subscriptions. Results and winners' names will appear in the October 22 issue. Out-of-town postmarks are given three days' grace.



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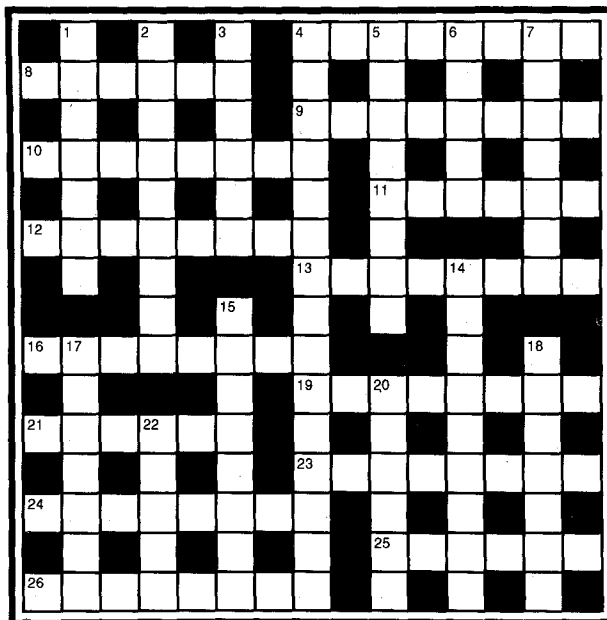
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# 'SUNDAY TIMES' OF LONDON CROSSWORD

- Across**
- 4 Dog goes by railway—it's mine. (8)  
 8 Firm rice pudding inside old writer. (6)  
 9 Operators of the stopping service? (8)  
 10 Vending machine used by a lot of robots. (8)  
 11 Supporting a section of the railway. (6)  
 12 Taking no notice, he left seeds scattered around. (8)  
 13 An oil-rig may be completely new. (8)  
 16 Most particular directions given with plaice recipe. (8)  
 19 Many features in the river returning obscured. (8)  
 21 Sailor idle but passionate. (6)  
 23 Great Dane nears end perhaps. (8)  
 24 Fish I'm able to find in the City of London. (8)  
 25 Serious-sounding man. (6)  
 26 Not, in the long term, a score for batsman. (5, 3)



- Down**
- 1 Took note of very small date. (7)  
 2 Once tried arrangement requiring special knowledge to be understood. (9)  
 3 Old boy backing today's fashion in seasoning. (6)  
 4 See land of carbon made from old trees. (6, 2, 7)  
 5 Alight on the error that causes the big fall. (8)  
 6 I strove for victory although covered. (5)  
 7 Plump architect starts building. (7)  
 14 Giving divine influence in completing the church. (9)  
 15 It will keep fairly quiet about report of murder! (8)  
 17 Graduates upset going to western city during rest period. (7)  
 18 Opposite in defeat. (7)  
 20 Boy the German placed in hierarchy. (6)  
 22 Warning sign given to a doctor with some hesitation. (5)

## 'CARD CATALOGUE': 'CUE' CROSSWORD / By Maura B. Jacobson

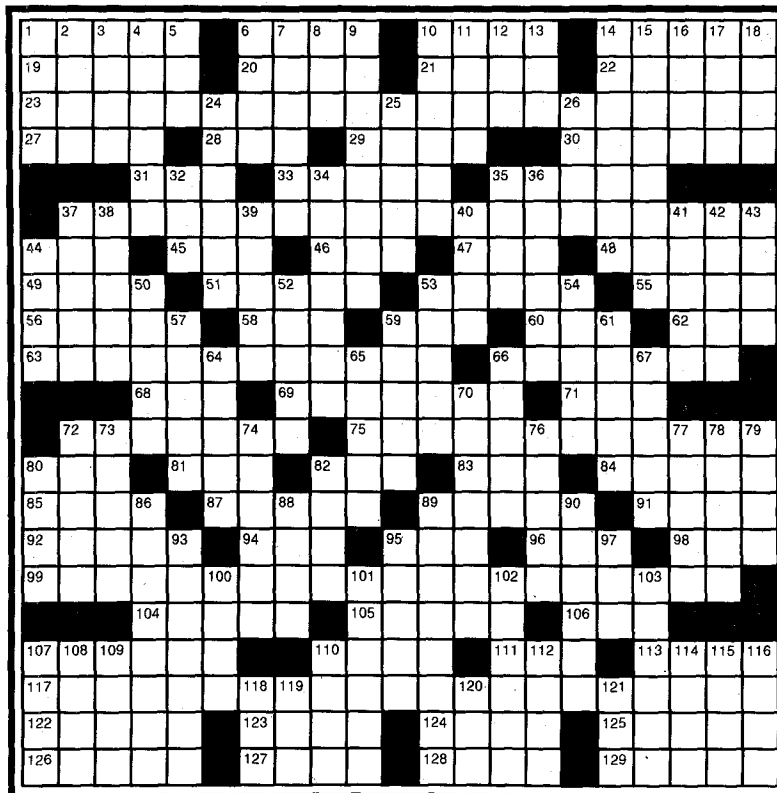
- Across**
- 1 Bobbin  
 6 Son of Ramses  
 10 Compos mentis  
 14 Speed-trap device  
 19 Kunta of "Roots"  
 20 Neighbor of Rheims  
 21 "Iliad" locale  
 22 Name on the A-bomber  
 23 POKER  
 27 Chinese weight unit  
 28 1968 offensive  
 29 "Hey, sailor!"  
 30 Treaty partners  
 31 Mauna  
 33 Biblical villain  
 35 Barbecue site  
 37 BRIDGE  
 44 Whiffenpoof sound  
 45 Architect I. M.  
 46 Attributable (to)  
 47 Henry V, as prince  
 48 Cult mentors  
 49 Madame Bovary  
 51 Cabbage salads  
 53 Less coarse  
 55 Reneges  
 56 Habitation  
 58 Boxing great  
 59 Old card game  
 60 Circular edge  
 62 Scrape by, with "out"  
 63 BLACKJACK  
 66 Viewing positions  
 68 "The Lady Tramp"  
 69 Having more substance  
 71 Before theta  
 72 Sausage skins  
 75 SOLITAIRE  
 80 "— hands on deck"  
 81 Neither's go-with  
 82 Raises, as the ante  
 83 Dapper one  
 84 He forfeits his ante  
 85 Skirt for Scarlett  
 87 Scandinavian  
 89 Kibitzers, usually  
 91 Adult filly  
 92 With regard to  
 94 Everybody's uncle  
 95 Parental nickname  
 96 Color  
 98 Mean figure: abbr.  
 99 CASINO

- 104 Sugary  
 105 Hoyle's initial  
 106 Way to stand, at cards  
 107 Pheasant-family female  
 110 Enveloping glow  
 111 Shad delicacy  
 113 Christianity, today  
 117 RUMMY  
 122 Jake La  
 123 Part of Q.E.D.  
 124 First card played  
 125 Queen, in Cadiz  
 126 "Amo, amas, I love"

- 128 Diner sign  
 129 Totted
- Down**
- 1 Card game for three  
 2 Size of print  
 3 A single time  
 4 Verdi opera  
 5 "— Miserables"  
 6 Type of gin fizz  
 7 Unashamedly natural  
 8 Plaything  
 9 Notorious  
 10 Powerfully built  
 11 Highbrow  
 12 Japanese drama

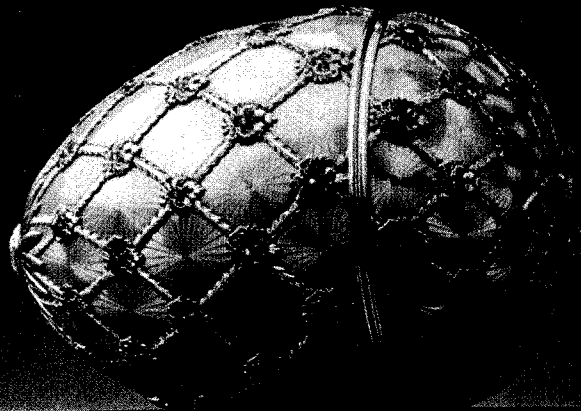
- 13 Needle aperture  
 14 Staggering  
 15 Correlated item  
 16 Dwarf in "The Hobbit"  
 17 German oldster  
 18 Stadium shouts  
 24 Card-game wagers  
 25 Busiest U.S. airport  
 26 Loathe  
 32 Comics caveman  
 34 Far  
 35 Blueprint  
 36 Stella and Larry  
 37 1942 Disney opus  
 38 Actor Novarro  
 39 Fragrant bush

- 40 Cincinnati's river  
 41 French edict  
 42 Ottoman people  
 43 Basic Latin verb  
 44 Nib  
 50 — Ababa  
 52 Old grads  
 53 Case for loose papers  
 54 Become mellow  
 57 Red dye  
 59 Natives of Riga  
 61 Ore extract  
 64 Pope's headress  
 65 Quebec peninsula  
 66 Zones  
 67 Bounce off  
 70 Indigenous  
 72 Kind of call or shave  
 73 On high  
 74 Detroit's Pointe  
 76 Ace — hole  
 77 One of the Newtons  
 78 Moxie  
 79 Peck, to friends  
 80 Captain of the Pequod  
 82 West Point abbr.  
 86 Haphazard gunning  
 88 Log float  
 89 Like some TV's  
 90 Evening sustenance  
 93 Ivanhoe's love, et al.  
 95 Dancer Shearer  
 97 Guido's high note  
 100 Rooter's remittance  
 101 Safe-deposit boxes  
 102 Intimidating warning  
 103 Paid the piper  
 107 Mountain lion  
 108 Chemical compound  
 109 Judicial proceedings  
 110 Shaped like wings  
 112 Cardshark's consideration  
 114 Sideslip on ice  
 115 Unaspirated, in speech  
 116 Toward the mouth  
 118 Game rm.  
 119 Gold, in Granada  
 120 Meadow  
 121 Pension acct.





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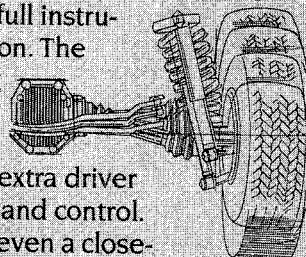


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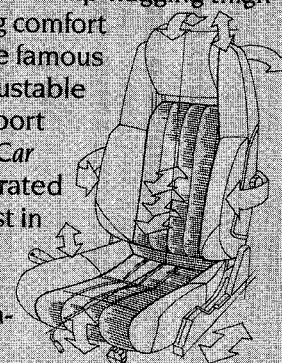
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